

THE FIRST WOMAN ATLANTIC FLYER.—REVELATIONS OF HUMAN SACRIFICE AT UR.

# THE ILLUSTRATED LONDON NEWS



## DINNEFORD'S MAGNESIA.

### AN AGREEABLE MEDICINE.

As an aperient Dinneford's has been in use for over a hundred years, and is recommended by doctors as thoroughly safe and effective for use in cases of Acidity of the Stomach, Gout, Rheumatic Gout, Gravel, Headache, Heartburn, Indigestion, Flatulence, Bilious Affections, &c.

*Dinneford's Magnesia can be made into a pleasant drink by diluting it with three parts of water and adding a little lemon juice.*

### AVOID IMITATIONS.

Look for the name "DINNEFORD'S" on every bottle and label.

Price 1/3 and 2/6 per bottle.

## AUSTRALIA BY THE ORIENT LINE

Under Contract to carry His Majesty's Mails.  
Through tickets to NEW ZEALAND and TASMANIA.  
Tickets interchangeable with other Lines.

HOLIDAY TRIPS TO SPAIN, MOROCCO  
RIVIERA, ITALY, EGYPT, and CEYLON  
CRUISES BY 20,000-TON STEAMERS.

Tons.	London.	Toulon.	Naples.
OSTERLEY 12,000	June 23	June 29	July 1
ORAMA 20,000	July 21	July 27	July 29
ORSOVA 12,000	Aug. 18	Aug. 24	Aug. 26
ORVIETO 12,000	Sept. 1	Sept. 7	Sept. 9
OTRANTO 20,000	Sept. 15	Sept. 21	Sept. 23
ORMONDE 15,000	Sept. 29	Oct. 5	Oct. 7
ORFORD 20,000	Oct. 13	Oct. 19	Oct. 21
ORONSAY 20,000	Oct. 27	Nov. 2	Nov. 4

Managers—ANDERSON GREEN & CO. LTD.  
Head Office: 5, Fenchurch Av., E.C.3. Branch Offices:  
14, Cockspur St S.W.1; No. 1, Australia House, Strand.



ROYAL EXCHANGE  
ASSURANCE: 1720

### ALL CLASSES OF INSURANCE TRANSACTED.

For full particulars apply to the Secretary,

Head Office: ROYAL EXCHANGE, LONDON, E.C. 3

### DISTINCTIVE OUTDOOR SUITS AND COSTUMES.

For golfing and strenuous outdoor wear Hamilton's Irish Tweeds and Homespuns stand the test and keep their smart appearance; woven from pure new wool in pleasing designs. Sold direct to ensure low price.

*Sold in lengths or in garments tailored to measure by men tailors. Our simple self-measurement system ensures perfect fit: satisfaction and safe delivery guaranteed. Patterns and literature post free on request. Write Desk 18.*

THE WHITE HOUSE,  
PORTRUSH, NORTH IRELAND.

No Branches or Agencies.

## ST. MORITZ

Engadine, SWITZERLAND.

6000 ft. alt.

GOLF (18 & 9 Hole Links).  
Golf Championships.—Trout  
Fishing.—4 International Lawn  
Tennis Matches.—Riding, Swimming,  
Mountain Climbing.—  
Roads open for Motor-Cars.

LEADING HOTELS with PRIVATE GARAGES  
THE GRAND HOTEL  
THE KULM HOTELS  
THE SUVRETTA  
THE PALACE  
THE CARLTON

*Kunzle* Dessert  
Chocolates

New Premises now opened at  
101, REGENT STREET, W.1

Head Office & Factory: Five Ways, Birmingham.

5/6  
PER  
LB.

## TENNENT'S

Established  
1745.



Originally  
Founded  
1556.

## BRITISH LAGER

J. & R. Tennent, Ltd., Wellpark Brewery, Glasgow.

The modern palatable  
form of Iron Tonic.  
Devoid of all the usual  
drawbacks of Iron Tonics.

## Iron Jelloids

THE IRON 'JELLOID' CO, LTD., 189, CENTRAL ST., LONDON, ENG.

Unequalled for Anæmia  
and Weakness in Men,  
Women and Children.  
Of all Chemists, price 1/3  
and 3/- per box.



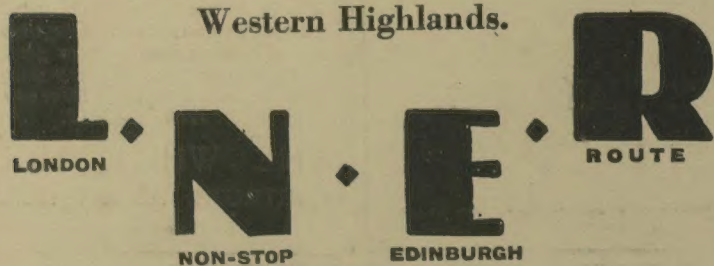


# Oxby and Saxton

**H**OLIDAYS! Oxby wants the strenuous life and Saxton wants the social one. It's the Trossachs for both. For here Oxby will climb, walk, scramble and explore—Loch Lomond, and the wild country of Rob Roy and of the Lady of the Lake.

And here Saxton on the other hand will play tennis and golf and make many nice new friends. In fact there's a place for everything in Scotland. You can have society or solitude to your heart's content.

Happy, healthful holidays in the  
Western Highlands.



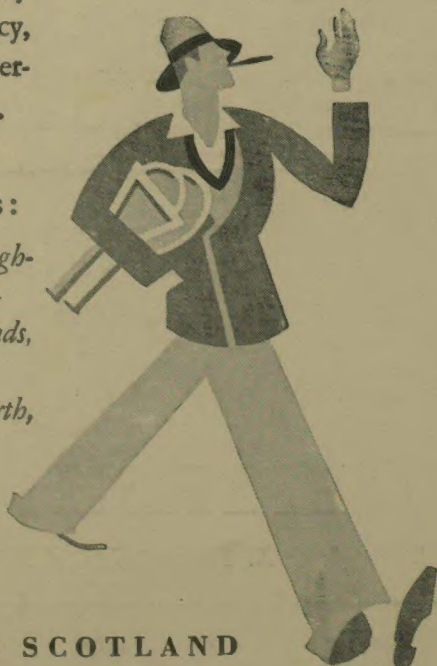
All information from any L.N.E.R. Office or Agency, or Passenger Manager, Liverpool Street Station, E.C.2.

Ask for  
free illustrated booklets:

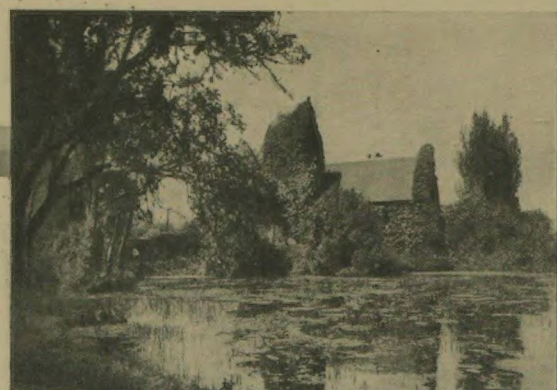
"The Clyde, Western Highlands and Trossachs."

"Edinburgh, The Lowlands, Fife and Forfar."

"Aberdeenshire, Moray Firth, Dee, Don and Spey."



KING'S CROSS FOR SCOTLAND



CRICQUEBŒUF CHURCH (12<sup>TH</sup> CENTURY) NEAR DEAUVILLE

## DEAUVILLE

From Easter to the End of September.  
**DEAUVILLE—"La Plage Fleurie"**

116 miles from Paris—Fine motoring route—From Easter trains run direct—"Pullman" in July, August and September.

### NORMANDY HOTEL

500 rooms, all fitted with bathrooms and telephone.

### ROYAL HOTEL

400 rooms with bathroom attached.

To reserve rooms write to the Directors of the Hotels, or telephone to the Bureau de Paris, 73, Rue d'Anjou. Telephone: Gutenberg 00.02 and 00.03.

From Easter onwards the Hotels are open. Pigeon-shooting, Golf, Polo, Tennis. Bathing in the most luxurious establishment, and on the most beautiful beach in the world. Week-ends at the Casino, a great success, Saturday Galas becoming more and more popular. At the Theatres, the leading stars; at the Cinema the best films. Commencing August 4th, 29 meetings will take place on the Deauville and Clairefontaine Racecourses (prizes Four Millions).

In July, with the great Regatta Week, Deauville is the French Cowes. The New Golf Links will be opened in 1929, and they will be one of the finest courses in the world.

For further information apply to the Syndicat d'Initiative.

His bath  
must be more  
than a wash

... let him have his fling ... let him romp and enjoy himself. When he returns with begrimed hands and face you need have no fear of contamination if you bathe him with Wright's. It not only cleanses and feeds the skin but safeguards your child's health and protects from infection.



## WRIGHT'S COAL TAR SOAP

6d. per Tablet.  
Bath Size  
10d. per tablet.

FOR MORE THAN SIXTY YEARS MEDICAL MEN  
HAVE RECOMMENDED THE USE OF WRIGHT'S

Streets.



Per 1/6 bottle.  
of all chemists.

FREE BOOKLET.

Send for a free copy of "Personal Charm"—an art booklet that tells you all about nine Christy Products, each the best of its kind.

## PROTECT YOUR SKIN FROM WORK & WEATHER

Household duties need no longer bring reddened and unsightly hands.

The keenest winds need not roughen your skin or spoil your complexion.

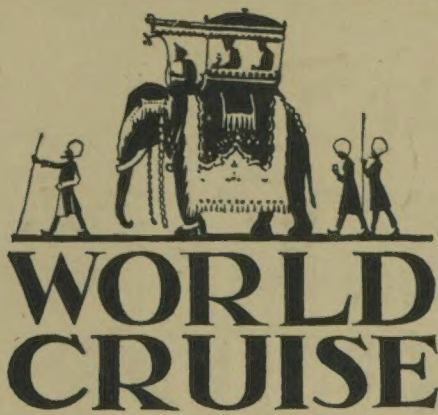
CUCUMEL is your complete and infallible protection, a skin food of perfect purity prepared from lemons and cucumbers, a soothing emollient that will never fail you, and the most delightful preparation you have ever used.

Get a bottle from your chemist to-day. You will never willingly be without it in the future.

# Cucumel

THOS. CHRISTY & CO.  
4-12, Old Swan Lane,  
LONDON, E.C.4





## THE GREAT EVENT OF THE SEASON

Tentative reservations for individual or party requirements are now being made to secure the best accommodation, at prices desired, in the Canadian Pacific Liner

## EMPRESS OF AUSTRALIA

*DREAM SHIP OF CRUISES. Specially built for the Tropics.*

Oil Burner 22,000 tons, from Southampton, November 14th, on a

## ROUND THE WORLD CRUISE

Without Change of Steamship.

36,668 miles, 164 days, including 67 days ashore, from £427.

Fares include best available motor-cars, special trains, best hotels and meals, services of guides, interpreters, dragomans, etc., and gratuities on shore. Visiting Canada, America, Mediterranean, Palestine, Egypt, India, Ceylon, Java, Straits Settlements, Federated Malay States, Siam, Philippine Islands, China, Japan, Honolulu, Panama Canal, Cuba, etc.

Ladies and young people journeying alone can travel in perfect safety and comfort, as the Canadian Pacific acts as host and guide.

ONE MANAGEMENT SHIP AND SHORE

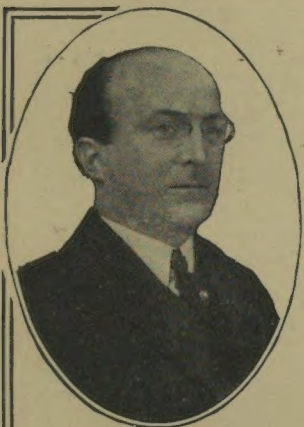
Apply Cruise Department :

# Canadian Pacific

62-5, CHARING CROSS, TRAFALGAR SQUARE, LONDON, S.W.1

Or Local Agents everywhere.

When travelling carry Canadian Pacific Express Travellers' Cheques.



# FACE

attractiveness  
means a great deal  
to the present-day

# WOMAN

MANY THOUSANDS OF CASES TREATED

Every day more and more Women are regaining their lost looks and natural expression through the wonders of Mr. John C. Bell's Special Treatment.

Acknowledged to be England's greatest authority for the removal of all facial imperfections, including Loss of Contour, Sagging Cheeks, Wrinkles, and Looseness under and over the eyes, Lines from nose to mouth. Frowns eliminated, Saddle Noses, Outstanding Ears and any facial blemishes permanently corrected in from one to three visits.

Personal attention given to every patient.

Consultations free.

By appointment only.

## Mr. JOHN C. BELL,

Author of "Natural Beauty," "Restoration of Facial Contour," etc., etc.

130, Wigmore St., Portman Square, London, W.1

Telephone : MAYFAIR 0234.

# INNOVATION

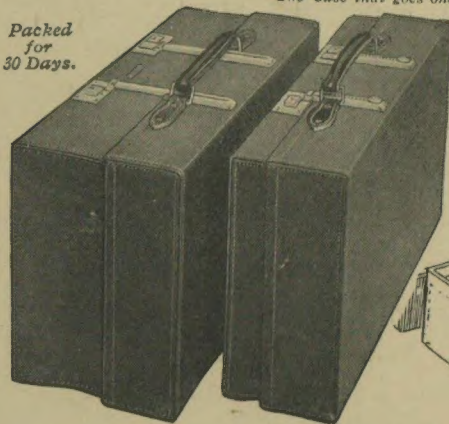


**COMBINED LUNCHEON AND TEA CASE,** exterior black-grained leather cloth, lined white, china cups and saucers, nickel-plated fittings, screw kettle for carrying water, etc., and stainless cutlery.  
For four persons Price **5½ GNS.**  
" six " **7½ GNS.**

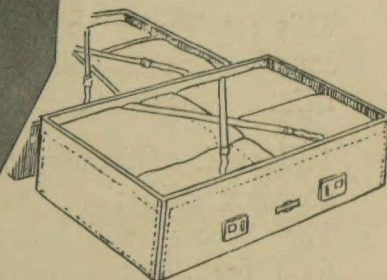


"The Case that goes one better."

Packed  
for  
30 Days.



Packed for  
3 Days.



EXPANDIT suit or blouse cases expand or contract to suit all requirements. They open out flat and each side can be packed independently. Exceptionally practical for every kind of travel. All sizes in fibre, cowhide, pigskin, and morocco leather

PRICES  
FROM  
**30/-**

**The INNOVATION TRUNK Co., Ltd.,**  
53, NEW BOND STREET, LONDON, W.1.  
ALSO DEBENHAM & FREEBODY, 70 & 71, WELBECK ST., LONDON, W.1.



## Why go Grey?

### HINDES' HAIR TINT

Hindes' Hair Tint restores grey or faded hair to its original colour forthwith—brown, dark-brown, light-brown or black. It is permanent and washable, has no grease, and does not burn the hair. It is used by over a million people. Medical certificate accompanies each bottle. Chemists Hairdressers & Stores 2/6 or direct:

HINDES, LTD., 60, Parker Street, Kingsway, London

## LONDON ELECTROTYPE AGENCY LIMITED.

Publishers, Authors, Illustrated Press Agents, &c., should apply to the above Agency in all matters dealing with arrangements for reproducing Illustrations, Photographs, &c.

Sole Agents for "The Illustrated London News," "The Sketch," &c.

10, ST. BRIDE'S AVENUE, E.C. 4

## KNOCKE (ZOUTE) THE GRAND HOTEL

300 rooms—100 bathrooms. Dancing. 5 mins. Golf and Tennis.  
Tel. Address: GRANOTEL, KNOCKE. Proprietor: M. VAN BUNNEN.

## KNOCKE-ZOUTE.—CLARIDGE'S HOTEL.

Latest Hotel-de-Luxe. 100 rooms—50 baths.  
Near Golf and Tennis. On Front at Le Zoute.





## THE FOOD THAT BUILDS FOR THE FUTURE

**B**ABY is just a tiny frail little thing now. But what will he be like in two or three years time? That is a question you cannot answer at present. You know what you *want* him to be—a chubby, sturdy youngster, full of energy and mischief.

This result may be secured by giving him a sound start on Mellin's Food—the food that **BUILDS** for the future.

Thousands of doctors, nurses and mothers are unanimous in their praise of Mellin's Food. They have proved it to be the best and safest food for the hand-reared baby from birth.

Put *your* baby on Mellin's **NOW**. Week by week he will increase in weight. He will be happy and contented, and sleep at regular times. You will be able to watch his steady progress into bonny healthy childhood.

# Mellin's Food

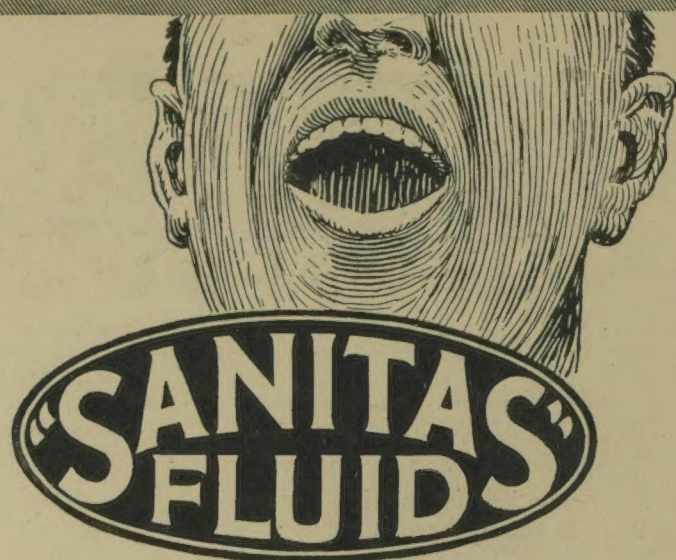
THE FOOD THAT FEEDS

*Obtainable of all Chemists*



A copy of a booklet ("How to feed the Baby") of interest to every mother will be forwarded post free on application to Mellin's Food Ltd., Dept. J/198, London, S.E.15.

MELLIN'S FOOD BISCUITS are invaluable during weaning, whether a babe has been hand reared or breast fed. Sold in hermetically sealed boxes at 2/9 by all chemists. Sample sent on receipt of 6d.



## A Sweet, Clean Mouth every Morning!

Acquire the "Sanitas" Health Habit! Be well and feel better. The perils of Pyorrhœa and a dozen daily chance infections can be effectively warded off by the daily "Sanitas" health habit.

A teaspoonful of "Sanitas" Fluid in the tooth water, night and morning, will cleanse and purify the teeth and palate, leaving the mouth clean, healthy, and fragrantly stimulated. The "Sanitas" Fluid habit generates a feeling of health, well-being, and fitness that amply repays the trivial cost.



## HOWARD'S "Durvet" CHAIRS



FURNITURE. - DECORATIONS - ANTIQUES  
*Natural Spring Dance Floors*

**HOWARD AND SONS LTD**  
25. 26. 27. BERNERS STREET  
LONDON, W.1.



# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST

SATURDAY, JUNE 23, 1928.

*The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.*



**THE FIRST WOMAN TO FLY THE ATLANTIC: MISS AMELIA EARTHART,  
OF BOSTON, U.S.A.—(INSET) MISS EARTHART IN AIR KIT.**

Miss Amelia Earhart, with Mr. Wilmer Stultz as pilot and Mr. Gordon as mechanic, left Trepassey, Newfoundland, in the seaplane "Friendship" on June 17, and arrived at Burry Port, Carmarthenshire, on June 18. Miss Earhart is a social worker in Boston. Other women who have attempted the Atlantic flight were—(West to East) Miss Ruth Elder, with Captain Haldeman, picked up at sea October 11, 1927; Mrs. F. W. Grayson, in the seaplane "Dawn," December 1927; (East to West) Princess Löwenstein-Wertheim, with Colonel Minchin and Captain Hamilton, August 31, 1927; and Miss Elsie Mackay, with Captain Hinchliffe, March 13, 1928. Princess Löwenstein-Wertheim, Mrs. Grayson, and Miss Mackay all lost their lives. Illustrations of the "Friendship's" arrival in Wales appear on p. 1177.







By G. K. CHESTERTON

I HAVE already noted that, if there is such a thing as religious mania, there is also such a thing as irreligious mania. Just recently, perhaps, it has been the commoner of the two. But a very interesting study of the matter comes from a country in which we may say, without injustice, that both are fairly common. I had occasion to remark recently, in this place, that an American paper had accused me of being an anti-American writer; and I commented on the curious irony that the American paper was itself an anti-American paper. Anyhow, most of the writers on it were at least more anti-American than I am. But, though I may be permitted thus to parry a purely personal charge, and a highly preposterous one, I should not like anyone to suppose that I do not both enjoy and value the magazine in question. I am quite well aware that Mr. Mencken, the editor of the *American Mercury*, is really doing his duty as an American citizen in being an anti-American critic. I myself have been regarded often enough as an Anti-English critic, when I regarded myself as a patriot. In short, there are immense internal evils for Mr. Mencken to attack, and he is perfectly right to attack them. All is well so long as the good citizen abuses his own city. The trouble begins when the foreigner abuses it—or, almost as often, when the foreigner admires it.

But the particular point about the two types of madmen arises thus. It is very natural that Mr. Mencken should be mostly occupied with trying to restrain religious mania. To what extravagant lengths that sort of devotional demagoguery can go in the Western democracy, it is necessary to study his notes to realise. The methods of Billy Sunday are somewhat notorious; but compared with some of the religious ranters quoted in the magazine, one could almost mistake Billy Sunday for a rather shy and refined gentleman of the Oxford Movement. When theological problems are presented in the form of "Is God a Papa or a Father?" we all feel that the title is enough to tell us all we want to know about the sermon. When another Evangelist says that the American Radio Commission consists of five, but the one that broadcasted the Psalms only of three, the Father, the Son, and the Holy Ghost, we are, like Queen Victoria, not amused. When he observes cheerily, "We don't know what soap company broadcasted in David's day, or what newspapers had a tie-up with the radio, but you are still tuning in on David's programme" . . . we feel we have no strong desire to tune in on his programme. But, anyhow, the chief efforts of the *American Mercury* have to be directed towards this howling wilderness of sectarian sensationalism. It can hardly turn its attention to many other matters while so much of the dialectic on the other side is the multitudinous chattering of Monkeyville. The editor must face the fact; he must recognise the religious atmosphere of a Sabbath as wild as a Witches' Sabbath; he must sit tight and try to survive Sunday, or at any rate Billy Sunday. He must be grimly patient and wait till the Holy Rollers roll by.

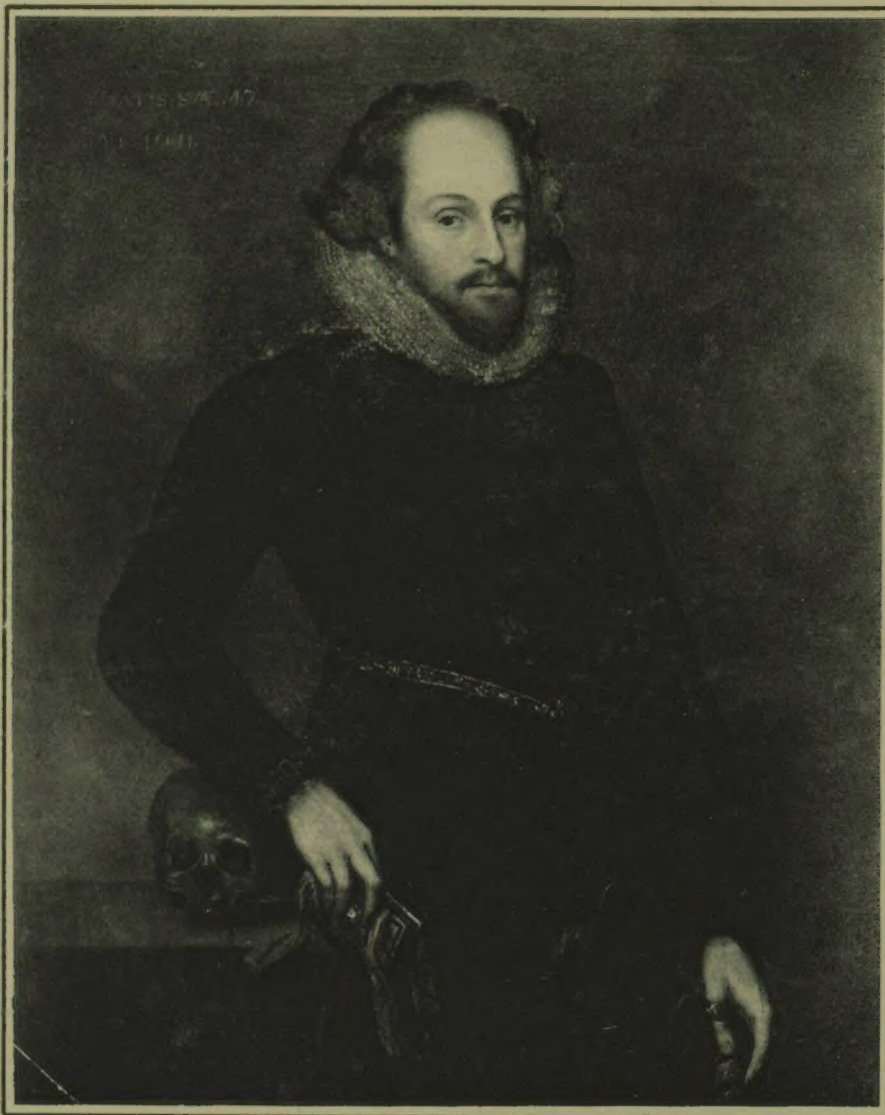
But even here there is any amount of evidence of a quite opposite peril or potential madness. Men

may be on what side they like in a controversy between Religion and Science. When both are sane, there is not the slightest difficulty about being on the side of both. But when both are insane, it is certain that Science is more insane than Religion. The popular science, that rages in the American Press and local government, is simply a dance of lunacy more ghastly than a dance of death. And an exceedingly valuable and important protest against it can be found in the same number of the *Mercury* from which I have picked the examples of theological hysteria. The protest is all the better because it is not the sort of protest that I should write, or that any person of my beliefs would write. The critic is

concentrated lunatics, like those who sometimes harden their hobbies into lunacies in the shadow of libraries. They seem for the most part, both in England and America, to be exceedingly cheap and superficial lunatics, who stick any random notions in their heads, as the others were supposed to stick straws in their hair. They are generally concerned with proving that people are irresponsible; and they certainly succeed in proving that some people are.

The writer in the *Mercury* takes the excellent, or execrable, instance of the trial of Loeb and Leopold, and the "expert" testimony by which those two millionaires were excused for committing murder. The examples he gives are alone enough to dispose of the whole nonsense. Here, for example, is one jewel of medical jurisprudence. One of the murderers was alleged to be insane, because he had as a child "an uncritical devotion to his mother." If that is the abnormal child, what sort of wild monster must we encounter if ever we find the normal child? It is quaint to think of the infant prattling at his mother's knee and saying, "My mother is not, I admit, altogether without claims to good breeding and even good looks; but had I designed the nose, I should have placed the bridge an eighth of an inch higher." I like to think of the little boy home from play rushing into his mother's arms and crying, "I assure you that I feel an attachment to you as ardent as is consistent with a proper care for my critical faculties." After all, there may perhaps be some sort of tortuous and labyrinthine logic in the argument of the absurd "psychiatrist," if not in sending Loeb to the lunatic asylum, at least in saving Loeb from the electric chair. We should all heartily agree that a child with a critical devotion ought to be killed. In that sense, perhaps, a child with an uncritical devotion ought not.

For the rest, as I say, it is all a sort of fog of fatalism. Nobody seems even to know where the fatalism itself begins or leaves off. A man argues that a particular murderer is a madman and therefore irresponsible. He argues it on grounds that would make all murderers irresponsible. He argues it on grounds that would make all men as irresponsible as all murderers. Intellectually speaking, it negatives not only the murder and the punishment of the murder, but quite equally the pardon of the murder. For if there is no real responsibility for anything, why should we be responsible for either justice or mercy towards murderers? The Juryman was no more answerable for what he did to Leopold than Leopold for what he did to Franks. Let him kill Leopold for fun, or because he does not like his face, which is probable enough; or because he does not like Jews, which might be counted less defensible, if we had not agreed that nothing needs any defence. We need only say that it belonged to the heredity and environment of a Juryman to hate a Jew. Nobody can prove the contrary, for in this chaos nobody can prove anything. In contemplating that chaos, I realise how necessary a national reform the *American Mercury* is really attempting in America. And I am glad that Mr. Mencken, at any rate, has not got an uncritical devotion to his mother.



SHAKESPEARE "UNDER THE HAMMER": THE "ASHBOURNE" PORTRAIT, INSCRIBED "AETATIS SUAE 47, Aº 1611," RECENTLY IN THE AUCTION ROOM. (47½ BY 37½ IN.) This portrait, which was included in a sale at Sotheby's arranged for June 20, is known as the "Ashbourne" or "Kingston" portrait of Shakespeare, since it was acquired (in 1847 in the London Art Market) by the Rev. Clement Usill Kingston, the second Master of Queen Elizabeth's Free Grammar School at Ashbourne, Derbyshire. Its previous history is a blank. Mr. Kingston sold it to Mr. Harvard of Attleborough, on whose death it was acquired by the last owner, the late Mr. R. Levine, of Norwich. The device on the book held in the right hand is claimed to represent a mask and cross-spears. A special study of the picture by Mr. M. H. Spielmann, F.S.A., appeared in the "Connoisseur" of April and May 1910. Mr. W. Sharp Ogden, writing in the "British Numismatic Journal" (Vol. VII., 1910), said that "in many featural points it answers to the undoubted portraits."

By Courtesy of Messrs. Sotheby and Co.

writing entirely in the interests of Science, and is perfectly indifferent to the interests of Religion. He is probably quite as much of a materialist as the mad materialist; only he is not mad. And he enters a virile and telling protest against that science, which is his only religion, being dragged through the mire as a degrading superstition. He insists that most of the psycho-analysis of madness is simply mad psycho-analysis. It is a science conducted by lunatics for lunatics. Nor are there even learned and



## THE WORLD OF WOMEN: A PAGE OF PERSONALITIES.



**THE WEDDING OF SIR NEVILLE PEARSON AND MISS GLADYS COOPER, THE WELL-KNOWN ACTRESS: BRIDE AND BRIDEGROOM AT LOUGHTON.**

The wedding of Sir Neville Pearson, Bt., and Miss Gladys Cooper took place on June 15. Later, the bride and bridegroom visited Loughton and there saw some 700 children enjoying a "treat" under the auspices of Pearson's Fresh Air Fund.



**THE WIDOW OF KING ALEXANDER OF GREECE IN ENGLAND FOR THE FIRST TIME: PRINCESS ASPASIA ENJOYING A RIDE IN ROTTEN ROW.**

The late King Alexander of Greece, who was born in July 1893, died in October 1920. In November 1919, he married (morganatically) Mlle. Aspasia Manos. The marriage was officially recognised at Athens in September 1922.



**THE SCOTTISH LADIES' GOLF CHAMPIONSHIP, AT ST. ANDREWS: CHAIRING THE WINNER, MISS JEAN McCULLOCH, WHO BEAT MISS P. RAMSAY.**

In the eighteen-holes final of the Scottish Ladies' Golf Championship, Miss McCulloch, of West Kilbride, beat Miss P. Ramsay, by 2 and 1. In the semi-finals, Miss Ramsay beat Mrs. H. Percy, and Miss McCulloch beat Miss W. Clark.



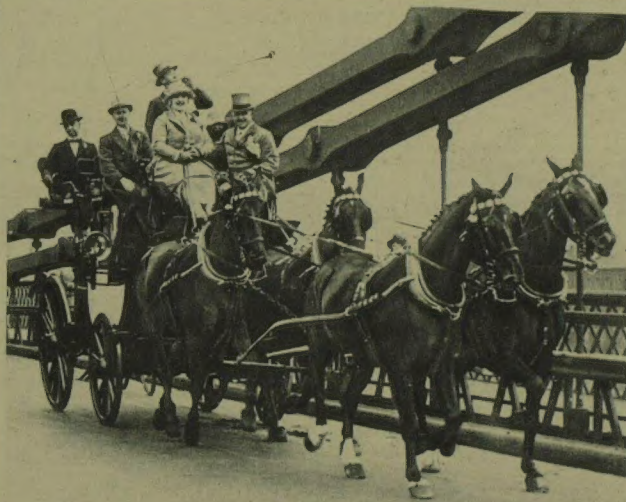
**PRESENTATIONS: THE MISSES EDITH AND JULIE STEPHENS, WITH LADY HEWART, WHO PRESENTED THEM, AND THE LORD CHIEF JUSTICE.**

The Misses Edith and Julie Stephens, who were presented at the fourth of this year's Courts, are the daughters of Mr. Daniel Stephens, K.C., and Mrs. Stephens.



**THE REPUBLICAN PARTY'S CHOICE FOR THE PRESIDENCY OF THE U.S.A., AND HIS WIFE: MR. HERBERT HOOVER, AND MRS. HOOVER.**

In this country Mr. Hoover will be best remembered for his valuable war work. He was born in August 1874; and in 1899 he married Miss Lou Henry.



**A COACH DRIVEN BY A WOMAN IN THE RICHMOND HORSE SHOW "MARATHON"**

**FOR THE FIRST TIME: LADY SCOTT WITH THE "COMET" TEAM.**

Lady Scott is the first woman to drive a coach into the Richmond Horse Show ring. She managed the team perfectly. The photograph was taken during the crossing of Hammersmith Bridge.



**A TEN-YEAR-OLD ARTIST WHO HAS A "ONE-MAN" SHOW: MISS PEGGY SOMERVILLE.**

An exhibition of paintings and drawings by Miss Peggy Somerville is being held at the Claridge Gallery, in Brook Street, and will remain open until June 23. The artist is an artist's daughter.

**THE DEATH OF VISCOUNT BROOME: VISCOUNTESS BROOME WITH HER SONS, HENRY HERBERT AND CHARLES EATON, AND HER DAUGHTER, KENYA.**

Viscount Broome, only son of the second Earl Kitchener, and nephew of the late Field-Marshal, died on June 13. In 1916, he married Miss Adela Monins. His elder son was born in February 1919.



**A SUCCESS AS AIDA AT THE OPERA HOUSE, COVENT GARDEN: MME. DUSOLINA GIANNINI.**

In the revival of "Aida" at the Royal Opera House the other day, Mme. Giannini met with a notable success. A few years ago she was heard to excellent effect at the Queen's Hall.



# The Scientific Side of the Detection of Crime.

## No. I.—THE EVOLUTION OF CRIMINAL INVESTIGATION.

By H. ASHTON-WOLFE, Assistant Investigator under Dr. Georges Beroud, Director of the Marseilles Scientific Police Laboratories.

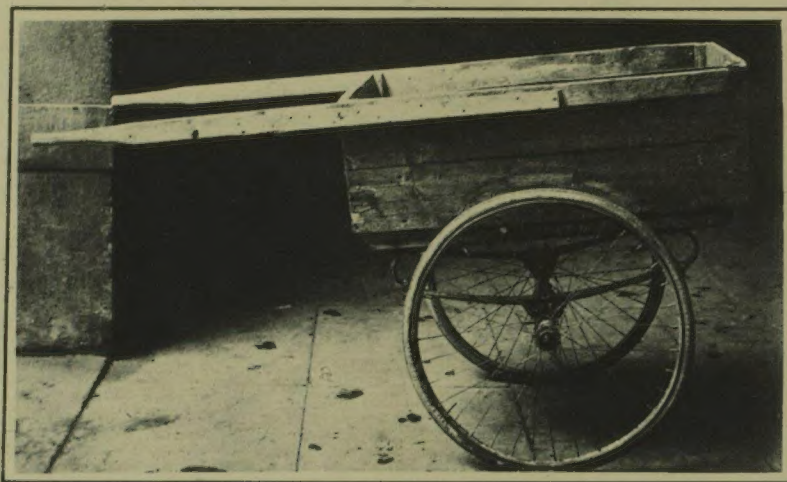
In view of the great interest taken to-day in the scientific investigation of crime, we are beginning here a new series of articles on the subject by Mr. H. Ashton-Wolfe, an expert who has been best known hitherto for his more "popular" treatment of unusual criminal cases, chiefly Continental. However, his experience with the French police enables him to write with intimate knowledge of the various ways in which science now aids in the detection of crime.

THE primeval hunting instinct is still very strong in mankind. To watch and lie in wait and then pounce suddenly, to match cunning with cunning, to take by surprise when the quarry believes itself safe, is thrilling and fascinating. That is why stories describing the detection and hunting down of criminals have always been great favourites. They combine the excitement of the chase with the satisfaction of beating an opponent in a game that calls for acute mental activity. The unceasing and inevitable warfare between the law and the malefactor, and the delight men take in solving intricate puzzles, are also a vital manifestation of Nature's law—the survival of the fittest. On the day we shall have ceased to crave for excitement or to take part in contests for superiority, we shall have arrived at the summit of civilisation, but before us will be only the steep down-grade to mental and physical degeneracy.

Until lately, however, the great reading public has been unable to obtain any real insight into the occult mechanism of police methods. The detective is a mysterious entity, living aloof from his fellows, a member of a dread secret society, almost a species of legal "Black Hand," with powers, ramifications, methods, and knowledge only unveiled to the initiated. *Nemo me impune latessit* is his motto, and to this is added the terror of the unknown forces of which he disposes. But, although criminal investigation is a mystery to the honest citizen, it quickly ceased to have any terrors for the professional law-breaker. The old dictum of "familiarity," no doubt. It was his business to study and observe the police, just as they have to study him. And he soon came to believe them very human and vulnerable, because,

who prefer the crooked path to useful citizenship will have become infallible. And because that infallibility will have been attained by the adaptation of scientific knowledge to the needs of the detective, instead of the morally degrading system of depending on spies and informers only, this evolution will also have the effect of bringing him out into the light of day. He will lose none of his powers, and he will steadily gain in prestige.

Some may argue that to disclose the means by which criminals are tracked is to arm these with knowledge which may help them. The same was said when it became generally known that a criminal could be identified by his finger-prints. Nevertheless,



THE FAMOUS POUSSETTE OF THE DEPREZ MURDER CASE IN PARIS (DESCRIBED ON THIS PAGE): A TRUCK ON WHICH WERE FOUND TINY BLOOD-STAINS CONTAINING HAIRS DISCLOSED BY THE MICROSCOPE.

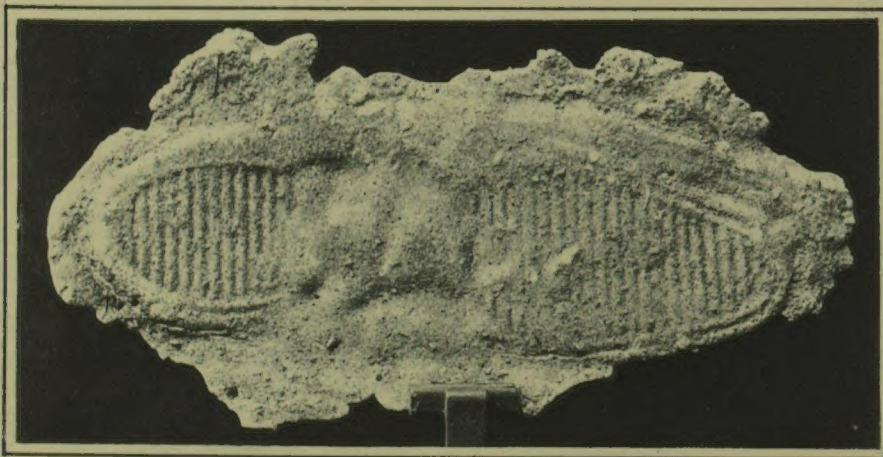
it is only exceptionally that a burglar or murderer wears gloves. The reason is obvious. Forced to shun the light, his fingers are to him so many sensitive antennae, and to cover them with leather or rubber makes them useless. Furthermore, it will be seen that the scientific police laboratories are now so formidably armed, at any rate abroad, that, whatever a man may do, he must leave some trace by which he will be found out. And that will make crime, if not impossible, at any rate so dangerous and unprofitable that in sheer despair the novice, and perhaps even the hardened offender, will turn to honest work. Although many officials may become

observer is often as plain as a signature; the classification of the various types of habitual malefactors, and the certainty of recognising a man or woman who has already been convicted, no matter how disguised and no matter under what *alias* the criminal is hiding.

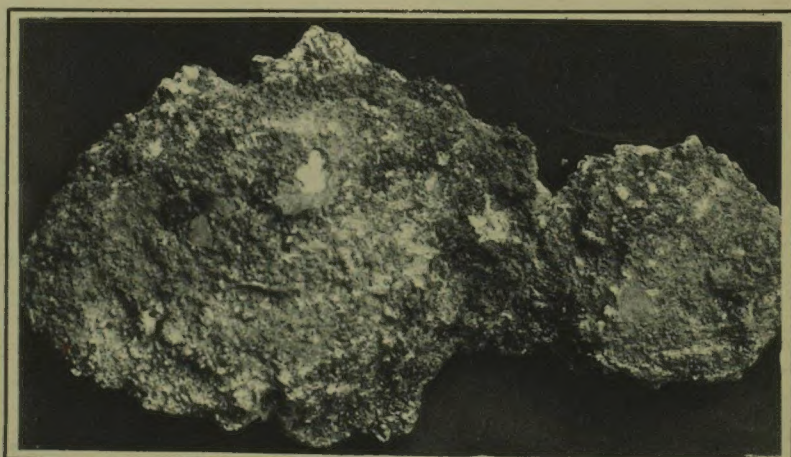
Among savages and hunters, the art of tracking man or beast and the faculty of arriving at a logical conclusion by deduction from tiny clues was, and in some cases is still, practised as a science. It degenerated in civilised lands as the senses degenerated and became dulled; and the use of informers and an elaborate system of spying and keeping criminals under observation replaced the better method. Only lately, with the help of wonderfully efficient instruments, has criminal investigation again begun to tread the upward path to the perfect science it should be. The system of betrayal has nothing to recommend it. It is degrading for the officers of the law, who are forced to consort with, and to reward, men who in reality hate and despise them. Such creatures inevitably sell to the highest bidder, and nearly always run with the hare and hunt with the hounds; and, what is more important, the system fails utterly when a crime is committed spontaneously or by an amateur, someone who, since he is not a member of the criminal class, has, fortunately for him, no pal to give him away. Science and brains only can successfully combat crime; for to-day, motor-cars, aeroplanes, and the resources of chemistry and electricity are at the disposal of those who prey on their fellows, and they have begun to use them quite as much as the police. If one considers what large sums are spent on rewarding informers (the convict who

gave information in the Gutteridge case received £2000), it is clear that the money could be used more advantageously to instal scientific laboratories capable of dealing with any eventuality.

A case which demonstrated how useful such laboratories can be, and how much those specialists in criminology who direct the forces of which they dispose can help the law, occurred recently in Paris. Deprez, a bank messenger, disappeared. His last call was at the house of a man named Nourric. He and his brother-in-law, Duquesne, were immediately suspected of having murdered the unfortunate collector. There was, however, no proof against either



A PLASTER CAST OF A FOOTPRINT (SHOWING THE FRENCH TYPE OF RUBBER SOLES) TAKEN BY AN EXPERT OF THE PARIS POLICE LABORATORY: AN EXAMPLE OF THE USE OF SCIENCE IN CRIMINAL INVESTIGATION.



ANOTHER EXAMPLE OF SCIENTIFIC EVIDENCE THAT LED TO AN ARREST: A PLASTER CAST OF A FOOTPRINT TAKEN BY THE LABORATORY EXPERT OF THE PARIS POLICE.

in order to approach him and learn his secrets, the detective was compelled to assume the language and manners of the denizens of the underworld. But to the honest man, the methods of those who fight for his security are still to a great extent a sealed book.

It is the object of these articles to initiate the reader into the secrets of real-life detection; to describe the complex and wonderful instruments with which science has armed the law; to relate what actually takes place, at home and abroad, when a crime has been committed; and to show that very soon criminals, no matter how cunning, will inevitably have to pay the price of their misdeeds. It is not an exaggeration to state that in the very near future the methods for discovering and punishing those

superfluous, the community has everything to gain by such a result. Only lately the Gutteridge case has demonstrated that even a bullet or a cartridge-case carries marks impressed on its surface, produced by the weapon from which it was fired, by which it can be positively asserted that such-and-such a pistol was used. Thus a day must necessarily come when a man will feel that no crime can be committed with impunity.

Criminal investigation is in reality divided into three distinct and separate methods: the primitive system of spying and bribing men of the criminal class to become informers and betray their fellows; the science of tracking the criminal from minute traces left by him on the scene of the crime and by his manner of operating, which to the trained

of the men. Because Deprez had made his last call at the house of Nourric, it did not follow that he had been murdered there. He might have been waylaid and killed on his way home, or himself absconded with the important sum he carried that day. Worst of all, no body had been found, and without the *corpus delicti* there could be no prosecution. Nourric and Duquesne were therefore simply kept under observation. It was, however, ascertained that they had unexpectedly paid their rent and also various debts, although for some time past creditors had besieged them in vain. Questioned on this point, Nourric averred that he had won money at the races. Again the detectives on the case were at a standstill. Meanwhile, every nook and corner where a body might be concealed was being searched, and dogs and divers

[Continued on page 1196.]



# SCIENCE VERSUS THE CRIMINAL: SECRETS OF MODERN POLICE METHODS.

PHOTOGRAPHS SUPPLIED BY MR. H. ASHTON-WOLFE. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



THE CAMERA ROOM OF THE PARIS POLICE LABORATORY: A WELL-EQUIPPED "STUDIO" WHERE SCIENTIFIC PHOTOGRAPHY IS APPLIED TO THE PURPOSES OF CRIMINAL INVESTIGATION.



THE CHEMICAL LABORATORY AT THE HEADQUARTERS OF THE PARIS SURETÉ: A SCIENTIFIC "ARMOURY" OF THE FRENCH POLICE FOR THEIR WAR ON CRIME, WITH ALL THE APPARATUS OF MODERN RESEARCH.

The work of the detective is a subject of perennial and fascinating interest, and never more so than now, when "crook" plays are so popular on the London stage. These interesting photographs, taken at the headquarters of the Paris Police, the equivalent of our Scotland Yard, illustrate Mr. H. Ashton-Wolfe's article on the opposite page, which begins a new series dealing with the modern system of criminal investigation. "Until lately," he says, "the great reading public has been unable to obtain any real insight into the occult mechanism of police methods. The detective is a mysterious entity living

aloof from his fellows, a member of a dread secret society, almost a species of legal 'Black Hand,' with powers, ramifications, methods, and knowledge only unveiled to the initiated. . . . It is the object of these articles to initiate the reader into the secrets of real-life detection; to describe the complex and wonderful instruments with which science has armed the law; to relate what actually takes place when a crime has been committed." Mr. Wolfe then gives recent instances, such as the Gutteridge case and the murder of a bank messenger in Paris, in which science has helped to bring criminals to justice.



## BOOKS OF THE DAY.

**A**BOUT this time of year the perennial question arises—where to go for the holidays? Not having yet succeeded in answering it for myself, I do not presume to offer advice to anyone else; but possibly it will be helpful to mention a few books from which ideas may spring. Most of them, as it happens, deal with holiday haunts beyond the Channel.

To begin with our nearest Continental neighbours, an attractive book just to hand is "UNDISCOVERED FRANCE," An Eight Weeks' Motor Tour in the Provinces, with Special Reference to Architecture, Archaeology, History, and Scenery. By Emile F. Williams. With 127 Illustrations from Photographs (Harrap; 15s.). The author at once anticipates a question that seems obvious, until one remembers that even London and Paris still await discovery by a large number of holiday-makers. "'Undiscovered France?' said the publisher, when I took him my manuscript. 'I didn't know there was any.' Neither did I in 1921, when I began to travel in the provinces of France. . . . As I continued to extend my own travels to every part of France, I was forced to the conviction that vast sections of the most interesting provinces were practically *terra incognita*."

The starting point of the tour was the city of Angers, and a famous old hostelry there whose owners "control the entire output of some of the choicest vintages of Anjou." The principal towns on this itinerary were Poitiers, Limoges, Toulouse, Clermont-Ferrand, Nevers, and Bourges, but many other places were visited, either on the main route or in incidental détours. As a travel-book of the graver sort, this is one to be commended, and the illustrations enhance its attractions on the scenic and architectural side.

Historical associations are eschewed in a little book called "How to BE HAPPY IN FRANCE" (Seaside Resorts). By G. H. Bosworth. With end-paper maps (Arrowsmith; 3s. 6d.), which caters for the practical needs of the common-place holiday-maker. It gives "useful tips" as to details of travel, and a candid note on each coast resort from Dunkirk to Biarritz, with names of hotels and particulars of amusements. Having myself tramped the coast from Dieppe to Le Havre, and from Cherbourg to Carteret, and wandered a good deal near Bayeux, St. Malo, Dinard, and other places, I found it interesting to compare notes with the author's descriptions. They strike me as being accurate, and they certainly do not err on the side of flattery. Many of the smaller places are omitted, and the very sketchy section on the Cherbourg peninsula does not mention that it contains the finest cliff scenery on the coast. The omission is perhaps explained by the statement that "there is no resort of real importance." That was one reason why I went there.

In the matter of choosing holiday places, one man's food is another man's poison. Moreover, as Mr. Bosworth aptly reminds us, citing "Fanny's First Play," "Unless you have happiness in yourself, no amount of outside help will supply it; and, *vice versa*, if you have happiness within yourself, no external disabilities will drive it from you." Adventitious aids to happiness, for internal application, are not dreamt of in the Shavian philosophy. Yet they exist, and the birthplaces of some among them have been goals of pious pilgrimage to "A WAYFARER IN FRENCH VINEYARDS." By E. I. Robson. With twelve Illustrations by J. R. E. Howard, and a Map (Methuen; 7s. 6d.). In this author's genial pages, towns that are, to many of us, mere names on labels, are invested with life and actuality. He takes us, for example, to Cognac and Armagnac, Bordeaux, Chablis, Mâcon, and Beaune. "Where the vine is," he writes, "there is sobriety."

Mr. Robson describes his book as "topographical rather than œnological, though, as other writers on wines have referred to the country, I, writing on the country, have not ignored the wines." The converse of his proposition is represented in "A BOOK OF FRENCH WINES." By P. Morton Shand (Alfred A. Knopf; 10s. 6d.). Here the wine's the thing, and topographical, historical, or literary allusions, though not infrequent, are subordinated to the main theme. Mr. Shand's book, which is brimming with facts and occasionally sparkles into anecdote, will interest alike producers and consumers—the vine-grower, the wine merchant, and the connoisseur—as well as the politician concerned with questions of Customs duty.

While in France (in the spirit only, worse luck!), I must not omit to mention a tiny tome, of genuine "pocket" size, added to the "Little Guides," namely, "PARIS." By Sisley Huddleston. With thirty Illustrations and two Maps (Methuen; 5s.). What Mr. Huddleston does not know about Paris is not worth knowing. He regards Paris as another Paris regarded Helen—with the passion of a lover, and at first he rebelled against compiling an impersonal description. Then he bethought him of a new method. "There is not, so far as I know," he says, "any small volume in which the memorable places are noted in convenient alphabetical order." There was not such a book then; but there is now, and this is it. The folding map is particularly clear and legible.

My next book takes me (in the words of the familiar rhyme) "out of England into France," and out of France into Italy, by motor-boat. It is called "THE RIVIERA COAST." By Captain Leslie Richardson, Author of "Motor-Cruising in France," and "Brittany and the Loire." With twelve Photographs and end-paper Map (Bles; 16s.). Captain Richardson dispels the fallacy that such joys as he describes are open only to the millionaire. "The marine motor has put yachting on the Riviera within reach of the man of modest means, for a very few hundreds of pounds will make you master of a staunch little motor-cruiser, in which you may cross the Channel to Havre, and follow the Seine, past Rouen, to Paris. Then on by

oftener. It is by personality that travel-books live. She discusses, *inter alia*, the old problem as to where Hannibal crossed the Alps, and, now that a current comedy has offered a feminine reason for his failure to conquer Rome, it is interesting to find a woman writer paying him this handsome tribute—"Though his portrait has only been painted by his enemies, no flaw in his character can be detected; he stands unquestionably one of the greatest and noblest men in all history." Whether or no the author of "The Road to Rome" has guessed right in suggesting that a love affair saved the Eternal City from Hannibal, it is evident that his personality appeals to women.

Next I am cast out of Italy into "SWITZERLAND." Her Topographical, Historical, and Literary Landmarks. By Arnold Lunn. With Coloured Frontispiece, many Photographs, and a Map (Harrap; 7s. 6d.), a welcome addition to the Kitbag Travel Books. No tourist could carry in his kit-bag a more readable or dependable *vademecum*, as those will agree who know the author's larger works—"The Alps," "The Mountains of Youth," and "Alpine Ski-ing at All Heights and Seasons." With this little work (like Mr. Huddleston's "Paris," a "pocket" volume) may be bracketed one that will appeal especially to climbers—"AMONG THE ALPS WITH BRADFORD." By Bradford Washburn. With a Foreword by his Brother. Illustrated with Sketches and Photographs (Putnam; 6s.).

From a preliminary glance at the title, I wondered whether a smoky Yorkshire town, very familiar to me in my youth, had been magically wafted into the pellucid air of the Alps. This "Bradford" however, is simply the Christian name of the author, a sixteen-year-old American schoolboy, who is a keen and daring mountaineer. The excellent photographs of him and his companions, scaling giddy precipices, are enough to send cold shivers down my spine, apart from the thrills of his vivid descriptions. It is a well-told story of wonderful feats. "Brad," as his brother calls him, has conquered many of the principal peaks, including Mont Blanc, Monte Rosa, the Matterhorn, and the most difficult rock climbs among the Aiguilles of Chamonix.

Out of the Alps across the Pyrenees is rather a big hop, which might have deterred Hannibal himself; but I take it easily in my literary stride, to arrive at "MARCHING SPAIN." By V. S. Pritchett. Illustrated (Benn; 10s. 6d.). This, again, is a title that misled me somewhat before I looked beyond it. I took it to mean "Spain on the War Path" (on the analogy of Conquering Kings or Battling Butler) and anticipated a history of the Moroccan campaign. I soon discovered, however, that the author uses the verb "to march" in a transitive sense, as describing his "march across Spain from Badajoz to Leon." His book is an account of a solitary walking tour, and, being a bit of a pedestrian myself, I like it none the less for that reason. It is indeed a delightful book, admirably written, picturesque, and full of amusing incidents and anecdotes.

The description of modern Badajoz recalls a scene in the Aldershot Tattoo. Here it was that an astounded Spaniard, hearing that the author was "marching" Spain on foot, snapped out the question—"Why?" "Now that," says Mr. Pritchett, "was what I myself had not decided. Remembering my line of march would be by the great Roman road, the Via Plata, and that by this line also Wellington advanced in the Peninsular War, I tossed up, as it were, the Roman road and the Duke in my mind, and decided for the Duke. . . . I am convinced Don Benito had never heard of the Peninsular War. . . . 'Man,' he shouted, 'I thought you were mad, but now I know you are the maddest man I have ever seen or heard of.'"

I do not agree with Don Benito, and I part from Mr. Pritchett's lively pages with regret. In conclusion—as most people nowadays prefer the petrol Pegasus to Shanks's pony—I will name three books that they will find extremely useful—"THE CREAM OF EUROPE FOR THE MOTORIST." How to Make an Eclectic Continental Tour. By Charles L. Freeston, F.R.G.S. With twenty-four Photographs and eleven Maps (Cassell; 7s. 6d.); "THE MOTORIST'S REFERENCE AND YEAR BOOK." With sectional Maps of Great Britain and Ireland. Edited by Major F. E. Verney, M.C. (Black; 7s. 6d.); and "HOW TO DRIVE A CAR." By the Editor of *The Motor*. Tenth edition. Illustrated (Temple Press; 2s. 6d.). Even a pedestrian might glean from this last work some useful hints on the traffic problem, from his own elusive standpoint. C. E. B.



A GREAT LOSS TO ARCHÆOLOGY: THE LATE MR. A. C. MACE (STANDING), WHO GAVE INVALUABLE HELP AT THE TOMB OF TUTANKHAMEN, AT WORK ON A DISCOVERY.

Mr. Arthur Cruttenden Mace, son of the late Rev. J. C. Mace, was born in Tasmania in 1874. He was educated at St. Edward's School, Oxford, and Keble College, Oxford, taking his B.A. in 1894 and M.A. in 1903. From 1897 to 1901 he assisted Sir Flinders Petrie in research work for the Egypt Exploration Fund. In 1902-3 he studied at Göttingen, and in 1904-6 he worked for the Harvard University Exploration Fund. From 1906 till his death last April he was Senior Associate Curator of Egyptian Art at the Metropolitan Museum of Art, New York. During the war he joined the Artists' O.R.C., was on the Supply Reserve at Deptford, and from 1917-19 at the Base Depot at Genoa. An archaeological colleague writes: "To his sound methods and broad scholarship have been largely due the valuable results in building up the Metropolitan Museum of Art Collection. For many years he directed extensive excavations on the pyramid field at Lisht, Upper Egypt. Finally, in 1922, at the sacrifice of his own work, and through the generosity of the trustees and director of the Museum, he rendered invaluable aid in the *débâlement* of the Tomb of Tutankhamen. Mr. Mace was a zealous and indefatigable worker, and a lover of sports, especially football. Those who knew him can but memorise him as a fine, kindly, and conscientious man. His inability to continue his work was a great loss to the scientific world, and it is distressing that he was unable to complete the publications he had in hand. During the spring of 1924 ill-health overtook him." As Mr. Mace's death passed without due notice at the time, we welcome this opportunity to pay tribute to his memory.

inland waterways across the pleasant land of France to Lyons, and down the Rhône to Avignon, Arles, and the blue Mediterranean at St. Louis du Rhône." You may then cruise along the "azure coast," in and out among the bays and islands, touching here and there as the fancy takes you for an inland ramble, and reaching, in your floating home, many delectable places inaccessible to the landsman.

Having been put ashore by Captain Richardson at a suitable point on the Italian Riviera, I am lured into the interior through "ALPINE VALLEYS OF ITALY." From San Remo to Lake Orta. By Ellinor Lucy Broadbent. With twenty-five Photographs by Margaret E. Broadbent, and a Map (Methuen; 7s. 6d.). This charming little book deals with the Italian side of the Western Alps, from the Maritime Alps overlooking the Mediterranean to Monte Rosa in the Pennines. History and description are happily blended with personal experience, but I find myself wishing that the author had struck the personal note sooner and



## AT HOME AND ABROAD: PICTORIAL RECORDS OF NOTABLE EVENTS.



ON THE EXPEDITION IN SEARCH OF THE MISSING AIRSHIP "ITALIA" IN THE ARCTIC:

A FUR-HUNTER ON HIS SLEIGH, LOADED WITH DRIED FISH FOR THE DOGS. After the whereabouts of General Nobile and his comrades of the lost airship "Italia" became known, many search parties were organised to rescue them. On June 17 it was reported that the relief steamers "Hobby" and "Braganza" had passed Cape North in North East Land. On the 18th a wireless message from General Nobile stated that he had seen the aeroplanes of Captain Riiser Larsen and Lieut. Holm, but they did not see him. Captain Amundsen joined, at



WITH LIEUT. LUETZOW HOLM'S SEAPLANE ON BOARD, BESIDES SLEIGHS, DOGS,

AND DOG-DRIVERS: THE SEALER "HOBBY," THE NORWEGIAN RELIEF-SHIP. Bergen, Commander Guilbaud's seaplane lent by the French Government, and left in it for North East Land. On June 15 a sledge party set out from the "Hobby," hoping to meet members of the "Italia's" crew walking across the ice to Cape North. Our photographs were among the first taken at the start of the Norwegian relief expedition. The "Hobby" left Advent Bay, Spitzbergen, for King's Bay, on June 3.



THE KING'S ARRIVAL AT THE RICHMOND HORSE SHOW: HIS MAJESTY WELCOMED BY THE DUKE OF YORK.

The Richmond Horse Show began on June 14, with the largest entry on record. On the second day it was visited by Princess Louise, Duchess of Argyll, the Lord Mayor and Lady Mayoress, and the Sheriffs of the City. The Lord Mayor, Sir Charles Batho, presented the City of London Challenge Cup for the best boy or girl rider in the two pony classes to Miss Diana Clarke. Miss



THE LORD MAYOR PRESENTING THE CITY OF LONDON CHALLENGE CUP FOR THE BEST JUVENILE RIDER TO MISS DIANA CLARKE AT RICHMOND.

Judy Forwood was reserve. On the third and concluding day, June 16 the King visited the Show on his way to Windsor for Ascot. P.C. Scorey's white horse, awarded first prize for the best-trained horse of the Mounted Police, was the one he rode so conspicuously when helping to control the great Cup Final crowd at Wembley in 1923, in the King's presence.



THE KING AT RICHMOND: HIS MAJESTY PATTING A PRIZE-WINNER OF THE MOUNTED POLICE, THE FAMOUS "WHITE HORSE" OF WEMBLEY.



PREPARING FOR THE "PETER PAN" PAGEANT AT LIVERPOOL: A REHEARSAL ABOARD "THE JOLLY ROGER" IN SEFTON PARK.

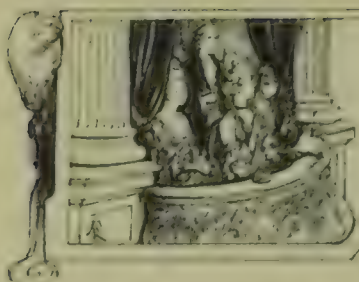
A replica of the late Sir George Frampton's statue of Peter Pan in Kensington Gardens has been placed in Sefton Park at Liverpool. Instead of a conventional unveiling ceremony, it was inaugurated on June 16 by two performances of a "Peter Pan" pageant, in ten episodes, written and produced by Mr. Percy F. Corkhill, by permission of Sir James Barrie. It was performed by a company of children, pupils of Miss C. E. Holmes, with a few "grown-ups."



THE GREEK PLAY IN THE EPIDAUROIAN THEATRE AT BRADFIELD COLLEGE: A SCENE FROM THE "RHESUS" OF EURIPIDES.

The annual performance of a Greek play in the famous open-air Epidaurian theatre at Bradfield College took place on June 14. Rain somewhat marred the pageantry, but the acting made an excellent impression on the audience. This year a departure was made from the traditional cycle of plays produced there, and the little-known "Rhesus" was given instead of the more familiar "Alcestis." The play deals with the Trojan War.





# The World of the Kinema.

By MICHAEL ORME.



## THE "TALKING" SCREEN.

THERE has of late been a good deal of publicity—emanating mainly from America—in regard to "talking films," and the recent exhibitions of the "Movietone" process at the New Gallery have brought this latest development of American kinema-craft before the public in an interesting and practical manner. But it was news to me—as I think it will be to many of my readers—to learn that an entirely British company has not only already put a similar device upon the market, but has installed the "De Forest Phonofilms, Ltd.," apparatus in no fewer than forty cinemas in different parts of the country, and expects shortly to equip three hundred more.

By the courtesy of the directors of this company an opportunity was given to representatives of the Press to hear a short description of the work already accomplished in connection with "talking pictures" in England, and to see and hear some of the films themselves. One of the points particularly stressed during this exhibition was that British producers, at any rate, have no intention of trying to supplant the "silent film" by the "talking" variety. What they have in mind is the production of topical speaking pictures, to run from fifteen to twenty minutes, and short subjects "starring" various well-known actors, usually in comedy parts. A beginning has already been made with films of George Robey, Owen Nares, Ernie Lotinga, and others; and from what I saw of some of the pictures already completed these should be an interesting and popular attraction.

In the production of the human voice the sound-film and the picture must be recorded simultaneously, and it is easy to understand the acoustic and other technical difficulties involved in securing perfect synchronisation in the case of a number of people engaged in general conversation. But, quite apart from this and other things that go to making the talking "six or seven reeler" still but a vision of the distant future, the directors of De Forest Phonofilms believe—and I am inclined to agree with them—that the public is not yet ready to welcome, or even to accept, talking films as the general rule in our cinema houses. The nervous strain and tension which are the result of modern urban life tend to increase rather than to diminish. And, as a contributory cause to this condition of strain, noise is one of the most important factors. After all, the cinema is—or should be—a place of relaxation and recreation, and to many of us the quiet atmosphere is not the least attraction of a visit to "the pictures." It is true that "noise accompaniments" are quite often inflicted upon us. Stage thunder rolls, and synthetic rain showers patter down; the shriek of the engine as it approaches the level-crossing where the hero's only child stands in the centre of the permanent way shrills through a startled house; the roar of bombarding guns becomes a grotesque explosion of fireworks "off"—and generally the illusion of reality is not only lessened but often entirely destroyed by this manufactured noise.

The art of the cinema is an art entirely apart from that of the theatre. On the stage the spoken word is the Alpha and Omega of all histrionic achievement. But on the screen the whole order of things is reversed. Here, indeed, silence is the golden setting for the jewel of fine acting. To take an example from a film noticed only a fortnight ago in this page—Mr. King Vidor's wonderful production, "The Crowd." Is it conceivable that the poignancy of the scene in which the young couple come to the inevitable parting of the ways would have been enhanced by the audibility of their bitterly heart-broken words? And the one discordant note in the whole picture—the child's

reply to his father's question, "Do you still believe in me?"—"Sure I do, Pop!"—grotesque as a sub-title, would have been not only unbearable, but ridiculous, in the spoken word.

I believe that one of the things which give the cinema its universal appeal is its close relationship to the old mimic art. I do not think it is merely its cheapness, its precocity, its sensuousness, its thrills which have given it the place it holds to-day. And it seems to me that the introduction of what, when all is said and done, can but be a mechanical and almost disconcertingly uncanny adjunct to what is already so complete in itself, so full of artistic possibilities of artistic development along its own lines, would merely be to destroy the subtle and

spoil the magic and the wonder of one of the most amazing developments of the century by wresting it into a form which is alien to its nature and its *raison d'être*.

## CONRAD VEIDT IN "THE MAN WHO LAUGHS."

Victor Hugo's famous romance, "L'Homme qui rit," still holds its own at the Rialto, and will, in all probability, keep its place in the programme for some time to come. This Universal super-production is on the large and sumptuous scale that justifies the use of the superlative, yet I fancy the popularity of the picture is based rather on a personality than on its sensational qualities. As a matter of fact, though

it reconstructs a Merrie England of the seventeenth century with all due pomp and circumstance, though the settings are elaborate, the costumes truly gorgeous, and the spectacular aspects of the story duly emphasised, there are no "high-spots" such as the chariot-race or the fight of the galleons in "Ben Hur." True, there is a thrilling hunt over the house-tops after the unfortunate Lord Glencharlie; but even here the personality of the human quarry adds quite definitely to our suspense and our anxiety. It is the man who matters all the time. And the man is Conrad Veidt, the German actor whose claims to stardom have been rightly recognised by Hollywood, and whose fine achievements have been noted in these columns more than once. Not since "The Student of Prague," in which his tragic and arresting figure gave a strange poignancy to a fantastic legend, has he had a part of such importance or vitality as that of the Man who Laughs. Those who know their Victor Hugo well will remember that the unhappy little son of the rebellious Glencharlie was handed over by his vindictive Sovereign to a band of gipsies—Comprachicos—who pursued a ghastly trade. Their horrible, surgical ingenuity supplied the grotesques, the misshapen jesters, the poor monstrosities that, later on, could be sold to entertain the wealthy folk of fashion. On the face of the little Lord Glencharlie they carved a grin that nothing, not even a breaking heart, could wipe away. Abandoned by his routed torturers (a fine scene of hurried embarkation on a rocky coast), the little boy finds shelter. Later on, he becomes a famous clown, the prime favourite of Southwark Fair, and incidentally the idol of his blind companion, Dea. But the grinning clown does not remain long in obscurity. Court intrigue and a fine lady's morbid passion encompass his removal from the humble caravan of the travelling play-actors to a seat in the House of Lords as the re-discovered heir to the estates of Glencharlie. Mocked at, jeered at, even in the presence of Queen Anne, he flees into the night and finds peace at last in the arms of his blind sweetheart.

This bare outline is filled in with plot and counter-plot, shifting crowds in the cobbled streets of Old London, and resplendent courtiers in obsequious but tedious attendance on an austere Queen. And the pivot of it all is a tall thin man with haunting eyes and a mouth distorted into a dreadful grin. Conrad Veidt's characterisation is complete; his every movement, his every gesture, has meaning and power. Veidt is a past-master of the technique of screen-acting. Therefore, his work is a joy to watch, for he possesses, albeit in a sombre key, the same sense of line and composition that inspires the movements of Douglas Fairbanks, yet so sure is his handling of a character that neither effort nor deliberation is apparent. When he builds up a part, he is sure of the foundations. On them the edifice itself can rise to any heights, emotional, tragic, or dramatic. That is the secret.



A STUDY IN THE MACABRE: A PICTURE TAKEN DURING THE PRODUCTION OF "THE THREE PASSIONS" AT NICE.

This dramatic study in the macabre was taken in the film studio, at Nice, in which Mr. Rex Ingram is making his first British picture, "The Three Passions." The man in the mask is Mr. Claude Fielding, who is usually seen as a good-looking juvenile! "The Three Passions," it should be added, is an Allied Artists Picture from a Cosmo Hamilton story. Miss Alice Terry (Mrs. Rex Ingram) and Mr. Ivan Petrovitch are starred in it.

sub-conscious appeal that is inherent in the perfection of screen technique.

In the case of crowd or nature sounds no synchronistic difficulties arise. The roar of traffic, the hooting of motors, the grinding of brakes and gear-changes, the raucous call of newsboys at Piccadilly Circus, can be "photographed" independently, and then superimposed upon the picture of the scene itself. And the result is realism personified. So, too, it is possible to record the picture and the rustling sway of trees in full leaf in Kensington Gardens, and then, if need be, to attach to this the home-going caw of rooks, the sleepy twitter of the "last bird" as it flies "into the last light" in Richmond Park. But, on the whole, though I applaud the enterprise, the ingenuity, the skill and inventiveness that go to make the "speaking motion picture," I hope that we shall keep our strong, silent heroes, our wordless heroines, and not



# BRITISH LAWN-TENNIS WOMEN TRIUMPH: THE WIGHTMAN CUP REGAINED.



THE ORDEAL BY CAMERA: MISS HELEN WILLS (U.S.A., THE NEARER FIGURE) AND MRS. M. WATSON (BRITAIN) FACE A BATTERY OF PHOTOGRAPHERS ON LEAVING THE CENTRE COURT AFTER MISS WILLS'S VICTORY.



PRINCESS HELENA VICTORIA HANDING THE CUP TO MISS E. H. HARVEY: THE REST OF THE BRITISH TEAM—(L. TO R.) MRS. WATSON (BEHIND MISS HARVEY) MISS BENNETT, MISS NUTHALL, AND MISS SAUNDERS—STANDING BY.



A BRITISH SINGLES VICTORY: MISS EILEEN BENNETT (LEFT) AND MRS. MALLORY (U.S.A.) WALKING ON TO THE COURT.



THE AMERICAN PLAYER WHO BEAT MISS BETTY NUTHALL IN THE SINGLES: MISS H. JACOBS.



AN AMERICAN SINGLES VICTORY: MISS HELEN WILLS (LEFT) AND MRS. M. WATSON GOING ON TO THE COURT FOR THEIR MATCH.



A BRITISH VICTORY IN THE DOUBLES: (L. TO R.) MISS P. SAUNDERS AND MISS E. H. HARVEY SHAKING HANDS WITH THEIR DEFEATED OPPONENTS, MISS H. JACOBS AND MISS E. GOSS.



ANOTHER BRITISH VICTORY IN THE DOUBLES: (L. TO R.) MISS P. ANDERSON AND MISS HELEN WILLS (U.S.A.) WITH MISS EILEEN BENNETT AND MRS. M. WATSON (GREAT BRITAIN).

The British team of women lawn-tennis players won a notable victory in the international match between Great Britain and the United States for the Wightman Cup, played at Wimbledon on June 15 and 16, and thus succeeded in regaining the Cup from America. It was afterwards presented to the winners by Princess Helena Victoria, who handed it to Miss E. H. Harvey in the presence of the rest of the team. There was a close contest, which produced very interesting and exciting play. Out of the seven events, Great Britain won four and America three. In both the Doubles events the British pairs won with comparative ease.

Miss Eileen Bennett and Mrs. M. Watson beat Miss Helen Wills and Miss P. Anderson by 6-2, 6-1; while Miss E. H. Harvey and Miss P. Saunders beat Miss H. Jacobs and Miss E. Goss by 6-4, 6-1. The Singles left Miss Helen Wills supreme as an individual player. She beat Miss Eileen Bennett by 6-3, 6-2, and Mrs. M. Watson by 6-1, 6-2. On the other hand, both these players defeated Mrs. Mallory, Miss Bennett winning against her by 6-1, 6-3, and Mrs. Watson by 2-6, 6-1, 6-2. In the other singles event Miss H. Jacobs (U.S.A.) beat Miss Betty Nuthall by 6-3, 6-1.



# AFRICA FROM THE AIR.

By LADY HEATH, the First Woman to Pilot an Aeroplane from Cape Town to London.

[It should be noted that, where Lady Heath writes "we," she means herself and her aeroplane—an Avro-Avian.]

AFRICA is of all countries the most fascinating to visit. Over many people the mysteriousness of the heart of this great continent exerts a strange spell; while others are awed by its vastness or attracted by the knowledge of its great, almost unsurpassed natural resources and riches. I have spent a number of years in different parts of Africa, but it was not until I embarked on my long flight from the Cape to Cairo that I began fully to realise the true magnificence and vastness of this continent. One thing that impressed itself upon my mind more than anything else was the absolutely insignificant effect of man's presence and influence on this huge country, where Nature seems to reign, as she always has done throughout the centuries, indisputable... supreme. Down in the south, higher up on the east, and, of course, towards the north, humanity has made its mark; but in between these points veldts, mountain-ranges, and tropical forests which are untouched by man form the unvarying panorama.

done there as at home, which is the usual method employed. There was only one set of maps in the country. These belonged to Mr. Bentley. They were passed over to me, but returned to him later, when he decided to fly back to England himself. By ill luck these were subsequently mislaid, and so I had to fly across Central Africa with no better guide

took me along to Bulawayo, where I felt greatly recovered after a full day's sleep.

The weather was not always kind to us. For on one or two occasions, being unable to rise above the rain clouds, we had to descend almost to the ground and endure the heavy downpour whilst it lasted. I remember that while flying near Lake Tanganyika we ran into a very bad rain-storm which came down like a great waterfall. But even then visibility was not too bad. Usually in fine weather it is quite perfect. One can see fifty or sixty miles ahead with ease. When this particular storm had lifted I was able to count twenty-three different rain showers around the horizon.

Abercorn was easily the smallest town I struck. There were only two cars in the place, and only one of these was available. We were met on the aerodrome by the magistrate, who most kindly put us up—and even asked us to come again.

On the route to Tabora we struck the edge of the Rukwa Swamp, which looked extremely beautiful from the air as the winding rivers flowed into it. It is set amidst craggy hills where a considerable



LADY HEATH'S ARRIVAL AT EAST LONDON, ON JANUARY 9, 1928: TAXI-ING TO THE HANGAR IN HER AVRO-AVIAN, AFTER A GRACEFUL DESCENT.

than route maps and tracings which I had to do off borrowed atlases. It was impossible to obtain information of the route for more than 1000 or 1500 miles ahead, which made for rather slow going. As I was not out to create any sort of record, however, this did not matter to any great extent.

My route home from the Cape lay through Port Elizabeth, Durban, Bulawayo, Abercorn, Nairobi, Jinja, Khartoum, and so on to Cairo. My fuel difficulties were formidable for a great part of my journey, although at Dundee—which has quite the finest aerodrome I have seen throughout Africa—one only had to circle the town a couple of times before landing in order to be sure of a supply of petrol being rushed to the spot almost before one had stopped taxi-ing across the aerodrome. From here the flight continued over the High Veldt, where mile upon mile of almost level surface had to be crossed. After a little over two hours' flying we sighted that rather wonderful landmark, the forty-mile gold-reef of Johannesburg, which is composed of white piles of quartz thrown up from the mines.

Between Pretoria and Bulawayo I had rather a nasty experience. After having been in the air for five hours at an altitude of about 6500 feet, I came to a big range of quartz hills, and owing to the bad surface of the ground hereabouts I had to climb to 8000 feet. My head began to worry me, and I saw black blobs dancing before my eyes. The pains which I felt in the back of my neck and my shoulders told me that it was sunstroke. I was afraid of going straight ahead, so I turned north-eastwards, where I had noticed open ground. As I did this I slipped a little and felt a hot blast from the engine. The next thing I remember was that I was lying under some small bushes with three native girls attending to me. Luckily, my machine was undamaged. When I felt better they helped to push it up under the bushes. After they had collected stones and earth for my sandbags I showed them how to cover the engines and fasten the aeroplane down. Kind friends who were sent for



"COMMANDANTE MORABITO GIVES ME HIS MORAL SUPPORT WHILE DOING THE DAY'S ENGINE WORK AT BENGHAZI": LADY HEATH CHATTING WITH AN ITALIAN OFFICER IN TRIPOLI WHILE ATTENDING TO HER MACHINE.

number of gold deposits occur. Onwards we went, day by day, although we should have appreciated a stay in some of these lovely places. The lakes and peaks of Kenya had to give place to the scrub of Uganda, until at last we picked up the beginning of the wonderful Nile. I meant to follow the river now right on to my journey's end. I kept well to the west, where I could see great herds of elephants and the rather rare white rhinoceros. My chief recollection of the Sudan is the intense heat. When I was working on my engine, if I put a tool down in the sun and then picked it up again, it blistered my hands. The country here seemed very barren, and the heat was terrible. When flying low, it was so bumpy that it made one sick. From Khartoum to Cairo the journey was so delightful that I was almost sorry to get there. The greatest city in Africa looked very beautiful from the air. And as I planed down I hoped fervently that my flight had been to some purpose, and had been of practical use to the great continent across which it had been taken.



THE END OF A 10,000-MILE SOLO FLIGHT FROM CAPE TOWN: LADY HEATH ARRIVING AT CROYDON AERODROME IN HER AVRO-AVIAN.

Lady Heath's Avro-Avian machine, fitted with a 30-h.p. Cirrus engine, is similar to the aeroplane in which Mr. Bert Hinkler made his famous flight to Australia.



"PROPERLY DISGUISED" FOR A FLIGHT IN A SERVICE MACHINE: AN AMUSING INCIDENT OF LADY HEATH'S VISIT TO JOHANNESBURG DURING HER AIR TOUR.

A note on this photograph says: "Special permission was given to allow a certain woman visitor to Johannesburg to fly in a Service machine if she were properly disguised. This photograph of the 'disguise' was taken to reassure General Bunk, O.C., Defence Force, that it was complete."

Immense quantities of mineral wealth lie here undisturbed; game of all kinds abounds; rich agricultural areas await development—and the solution of some of the deepest mysteries which Nature has to offer us is buried here in this great "unknown." All this points to the important fact that what Africa needs, and is crying out for to-day, is a great development of transport facilities. And it seems, when one reviews the enormous difficulties that confront the pioneers at every step, that the real solution of the transport problem of Africa is to be found in the aeroplane. It was to bring this fact into due prominence that I embarked on my recently completed flight from Cape Town to Cairo.

It is much to the credit of the pioneers of flying in Africa that up to the present time over fifty aerodromes and emergency landing grounds have been laid down in various parts of this great continent. All my organisation work I did actually in Africa, in order to show that such a thing could be as satisfactorily



## AN AIRWOMAN'S GREAT SOLO FLIGHT: LADY HEATH'S "CAPE-TO-CAIRO."



WHERE A WITCH-DOCTOR PRESENTED A BEAD HEAD-DRESS, AS A TRIBUTE TO "GREATER MAGIC": LADY HEATH AND HER AEROPLANE ON THE VELDT AT TSOLA, AMONG KAFFIRS WHO ALL HAVE HORSES.



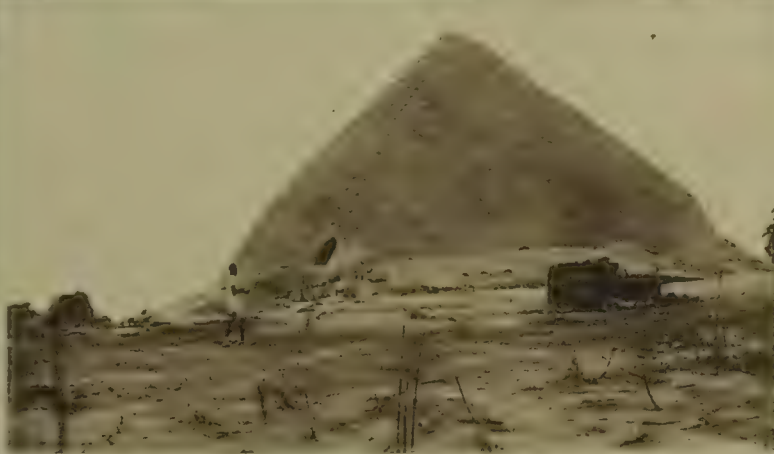
ASSEMBLING THE CAPE TOWN CLUB AVIAN OUTSIDE THE TINY HANGAR: A GROUP AT THE STARTING-POINT OF LADY HEATH'S FLIGHT—(CENTRE) COLONEL BEATTIE, SECRETARY OF THE AERO CLUB OF SOUTH AFRICA.



ITALIAN BOMBING OPERATIONS IN A REGION WHERE LADY HEATH'S AEROPLANE WAS FIRED AT AND A BULLET PENETRATED ONE OF THE WINGS: BOMBS BURSTING AMONG ARABS MOUNTED ON CAMELS, NEAR TEGHRIF, IN TRIPOLI, DURING A RECENT CAMPAIGN AGAINST NATIVE TRIBES—A REMARKABLE PHOTOGRAPH TAKEN FROM A CAPRONI BOMBING MACHINE AT ABOUT 1300 FEET.



THE SPHINX AS LADY HEATH SAW IT FROM THE AIR AT THE END OF HER CAPE-TO-CAIRO FLIGHT: AN AIR VIEW OF THE FAMOUS MONUMENT AS LATELY RESTORED, SHOWING THE WHOLE BODY AND OUTSTRETCHED FORE-FEET.



IN A REGION OF THE SUDAN OVER WHICH LADY HEATH WAS ONLY ALLOWED TO FLY WITH AN ESCORT, OWING TO DANGER FROM HOSTILE NATIVES: THE EARTHEN PYRAMID OF BENBKURS, SINCE DESTROYED BY BOMBS.

In her article on the opposite page, Lady Heath (formerly Mrs. Elliott Lynn) gives some interesting details of her great "solo" flight across Africa and home to England, one of the finest achievements ever accomplished by an airwoman. "What Africa needs, and is crying out for to-day," she writes, "is a great development of transport facilities. And it seems that the real solution of the transport problem is to be found in the aeroplane. It was to bring this fact into due prominence that I embarked on my recently completed flight from Cape Town to Cairo." She left Cape Town on February 12, and arrived on May 17 at Croydon, where her husband, Sir James Heath, was one of a large company

gathered to welcome her. Lady Heath is the first woman to pilot an aeroplane from Cape Town to London, and hers was the first solo flight from any overseas Dominion to the Mother Country. Her machine was an Avro-Avian, similar to that used by Mr. Bert Hinkler in his "record" 15½ days' flight from London to Australia. The Pyramid of Bengkurs, shown in one of the above photographs, was made of piles of earth brought by natives as an offering to Gwek, a much-feared wizard of the country south of Malakal, in the Sudan. The pyramid has since been bombed and destroyed. Lady Heath was only allowed to fly over this area provided that she was accompanied by an escort.



# LONDON'S EVER-READY AIR DEFENDERS: AN "ACTION" FOR HENDON.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM OFFICIAL INFORMATION SUPPLIED BY THE AIR MINISTRY. (COPYRIGHTED.)

1. Thirty Seconds after the First Alarm. Pilots donning their flying suits & hastening from the locker-room to their aeroplanes. In the background, Siskin machines of No. 1 Squadron.



2. Ninety Seconds after the Alarm Signal, on the approach of enemy aircraft, has been given. Pilots in their seats & engines running. A blackboard with position & height of enemy machines being exhibited to the pilots just before the signal to "Go".



4. Two Minutes after the Alarm Signal. The whole squadron climbing upward at nearly two thousand feet per minute. The Siskin machines No. 32 Squadron.



5. Seven Minutes after the Alarm. Engaging the "enemy" at a height of ten thousand feet. "Siskins" of No. 111 Squadron above, with an enemy bomber below.



## THE "STANDING-BY" SQUADRON FLIES TO ACTION: ENGAGING THE "ENEMY" WITHIN SEVEN MINUTES OF THE ALARM.

An exciting event in this year's Royal Air Force display at Hendon on Saturday, June 30, will demonstrate the instant readiness of "standing-by" squadrons to rush aloft immediately on the signal that enemy aircraft are approaching. The whole defence area of London is divided into sectors, and in time of danger standing-by squadrons are kept in readiness in each sector. In Event 5 at the Display, which takes place shortly after 4 o'clock, spectators will see Siskin machines from Nos. 1, 32, and 111 Squadrons drawn up ready for instant use. At the alarm signal the pilots rush out on to the aerodrome, donning their flying clothes as they run. The engines are started, the pilots finally adjust their parachute gear, and climb into their cockpits. The signal "Go" is given, and with a roar the whole nine machines literally hurl them-

selves into the air and climb upwards at a rate of nearly 2000 ft. a minute. Should the enemy be at a normal bombing height of 10,000 ft., the standing-by squadrons would be engaging them in about seven minutes after the first alarm signal. In the actual display the enemy will be represented by three D.H.9a Day Bombers, who will fly at only half the normal height, so that the spectators can see the evolutions as each flight of three machines selects a bomber and attacks him. The machines of the standing-by squadron are all Siskins (with 385-h.p. "Jaguar" radial engines), and each armed with two machine guns placed under the fore-cowling. No. 1 is represented by machines with a black line painted on the fuselage and wings; No. 32 with a broken blue line; and No. 111 by two red lines.



## WHOLESALE HUMAN SACRIFICE AT UR: A REVELATION OF UNRECORDED BARBARITIES PRACTISED AT ROYAL BURIALS 5000 YEARS AGO.

By C. LEONARD WOOLLEY, Director of the Joint Expedition of the British Museum and the Museum of the University of Pennsylvania to Mesopotamia.

NOT less remarkable than the objects found last winter in the royal graves of Ur was the discovery of the rites of human sacrifice which accompanied the burial of a king. In all the literature of Babylonia there is no hint of any such custom having been practised at any time; long before the historic period from which our written records date it had been discontinued, and the memory of it either forgotten or carefully concealed by writers grown ashamed of the barbarities of an earlier day. But now we have definite proof that in the fourth millennium before Christ a Sumerian king went to his tomb in company with a whole following of soldiers, courtiers, and women, who, like the vases of food and drink, the weapons and the tools set in his grave, should minister to his needs and pleasures in another world.

Mr. Forestier's double-page drawing (pages 1172-1173) is a reconstruction, as faithful as may be, of the scene in the shaft of the king's grave just before the sacrifice took place: it is based upon the actual plan of the grave, with the exact position of every body marked, and upon the objects found with those bodies, while details of costume have been reproduced from contemporary designs in carving or mosaic-work. The view is taken from one corner of the rectangular pit. In the background is seen the tomb chamber built of stone and brick, its vaulted roof rounded off by half-domes at either end, its walls smoothly plastered, its arched doorway sealed with masonry. On the left is the sloped approach which led from the ground surface to the bottom of the grave-shaft. The earth sides of the shaft itself are hidden by matting; above it is open to the sun; the whole area is crowded with the victims dedicated to the dead king's majesty. After the victims fell (as shown in Mr. Forestier's other drawing on page 1174) reed matting was spread all over the bodies, earth was thrown in, and the pit filled up.

At the foot of the slope stand the six soldiers of the guard wearing copper helmets and great cloaks of heavy felt. Their bones, their helmets, and their spears were found here lying in order; the dress, cloaks, and kilts are copied from a remarkable mosaic found in another tomb which figures in this issue of *The Illustrated London News* (see colour reproduction on page 1176). Then just inside the shaft proper, standing as they had been backed down the slope, come two waggons, clumsy four-wheeled affairs each drawn by three oxen. The grooms stand at the beasts' heads; the driver of one waggon is in his place, that of the other stands beside the wheels. Of the wooden waggons little was found, for wood cannot long endure in the soil of Ur, and, as a rule, no more can be traced than a black film such as might be left by a fire lit against the face of an earth cutting. But we could make out and even

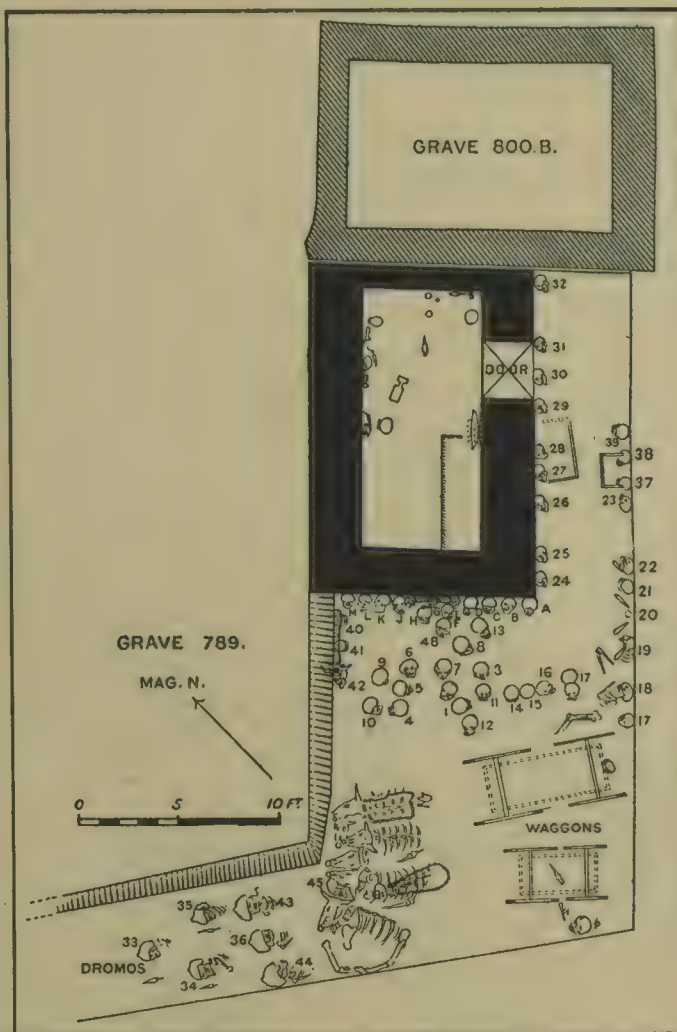
photograph the outlines of the wheels and axle-trees: the design of the bodies of the waggons is taken from the same mosaic as supplied the details of the soldiers' dress. The oxen wore wide collars of silver

decorated with patterns in repoussé-work, and had large silver rings in their nostrils; on the reins were strung beads of silver and lapis lazuli, and they passed through rein-rings of silver surmounted by a "mascot" in the form of a bull: these can be seen in the drawing attached to the poles of the cars.

Against the end of the masonry chamber stand nine ladies of the Court wearing elaborate head-dresses of stone beads and gold: round the forehead was a wreath of beads and gold leaves which held up the veil; in the ears were grotesquely large ear-rings of gold in the form of crescent moons. The hair was bound in a hair-net of gold ribbon, and above the head was a sort of Spanish-comb ornament in silver, its points decorated with flower rosettes whose petals were inlaid with red, white, blue, and gold. In front of these was a mixed crowd of people, men and women, less richly dressed, the subordinate attendants of the Court. Along the walls of the narrow passage leading to the chamber door were two rows of servants, women on the left, on the right men wearing head-bands of beads and silver chains, and carrying daggers at their belts. Altogether there were fifty-nine persons crowded into the narrow space of the tomb shaft. Two other objects which figure in the reconstruction call for attention. Set above the fallen bodies of the Court women against the chamber wall was a statue of a bull, its body of wood hopelessly decayed, its head of copper; and against the left side of the shaft, also set above the bones of the victims, a second bull figure, but in this case the head was of lapis lazuli and gold. This head, found crushed and shapeless, has now been restored and is illustrated in colours on page 1175 of this issue. Of the wooden body only the barest outline could be traced, and it seemed to have been but very sketchily modelled, the legs in low relief against a solid block, the tail rising straight and stiff in the air. Possibly it was not really a statue as such, but a harp, different in type from the harp found in the queen's grave, but resembling one drawn on a fine shell relief which adorned the front of the bull's body; the "tail" in that case would have been the support for the horizontal beam from which the strings came down to the back of the bull figure.

We do not know how the sacrifice of all these human victims was carried out. Whether they all were really marshalled in order and cut down where they stood, as must have

been the case with the oxen, or whether they were slaughtered apart and then laid in the grave, the evidence does not definitely show; but, on the whole, the former theory seems the most probable, and Mr. Forestier's reconstruction (pages 1172 and 1173) must represent very faithfully the scene in the tomb shaft a few moments before the ritual murder was performed, and the victims were stretched out (as shown on page 1174) in the places where we found their mouldering skeletons more than five thousand years later.



GRISLY RELICS OF "RITUAL MURDER" ON A LARGE SCALE: A GROUND PLAN OF A KING'S GRAVE AT UR CONTAINING THE BONES OF 59 PERSONS AND 6 OXEN SACRIFICED AT HIS BURIAL—SHOWING THE TOMB AND THE DISPOSITION OF THE BODIES.

The above drawing is a ground-plan of the royal grave at Ur represented in Mr. A. Forestier's two reconstruction drawings (on pages 1172-1173 and 1174) showing the scene just before and after the sacrifice of 59 people—men and women—and 6 oxen to serve the dead king in the next world. In this plan the royal tomb is shown with a broad black border. In a row at the near end are the skulls of 6 women of the harem, while in front of them and along the passage to the right are skulls of male and female servants and attendants. In the left foreground are the remains of six soldiers of the guard, lying at the foot of the dromos (a sloping approach from the ground surface to the tomb shaft). Near them are the skeletons of 6 oxen, with the two waggons they drew, and the skulls of the drivers, to the right.



A 5000-YEAR-OLD ARCHETYPE OF CRAFT STILL USED ON THE EUPHRATES MARSHES: A TWO-FOOT SILVER MODEL OF A BOAT FOUND IN THE ROYAL TOMB AT UR ILLUSTRATED ON THIS PAGE—AN EARLIER SUMERIAN PARALLEL TO TUTANKHAMEN'S FUNERAL FLEET.

"The tomb itself," writes Mr. Woolley, "had been looted, but the robbers had overlooked or despised a few things which to us were precious enough. Chief of these was a 2-ft. silver model of a rowing-boat. The little craft is very delicately shaped, with high stern and prow, just such a boat as may be seen on the Euphrates marshes to-day. There are six benches for the rowers, each with its pair of leaf-bladed oars laid across the gunwale, and amidships is the arched support for the awning that protected the owner from the Mesopotamian sun. Though it was deeply embedded in the fallen stones of the wall, the model is perfect, and only the awning support is crushed." It suggests a comparison with the models of ancient Egyptian boats found in the Tomb of Tutankhamen (illustrated in colour in our issue of February 18 last).

Illustrations on this page by Courtesy of the Trustees of the British Museum and the Museum of the University of Pennsylvania.



# AWAITING DEATH IN A KING'S TOMB: VICTIMS OF HUMAN SACRIFICE—AN AUTHENTIC "RECONSTRUCTION."

A RECONSTRUCTION DRAWING BY A. FORESTIER, BASED ON THE ACTUAL PLAN OF THE GRAVE AS EXCAVATED (WITH THE POSITION OF ALL THE BODIES MARKED).

SUPPLIED BY MR. C. LEONARD WOOLLEY. DETAILS OF COSTUME FROM CONTEMPORARY DESIGNS IN CARVING OR MOSAIC ON OBJECTS FOUND AT UR. (COPYRIGHTED.)



"THE SCENE A FEW MOMENTS BEFORE THE RITUAL MURDER WAS PERFORMED AND THE MORE THAN 5000 YEARS LATER": AN UR KING'S HAREM, SERVANTS, AND BODYGUARD

A startling discovery at Ur was the proof, in the form of 59 skeletons in a royal tomb, that in the fourth millennium B.C. when a Sumerian king was buried, all the members of his household—men and women—were killed and buried with him to minister to his needs in the next world. Mr. C. Leonard Woolley, who conducted the excavations at Ur, as Director of the joint expedition organised by the British Museum and the Museum of the University of Pennsylvania, describes this wholesale human sacrifice in his article on page 1171. "Mr. Forestier's drawing," we read (abridging slightly), "is a reconstruction of the scene just before the sacrifice, based upon the actual plan of the grave with the exact position of every body marked, and upon objects found with those bodies. In the background is the tomb-chamber. On the left is the sloped approach from the ground surface. The whole area is crowded with the victims. At the foot of the slope stand six soldiers of the guard; their bones, helmets, and

VICTIMS WERE STRETCHED OUT WHERE WE FOUND THEIR MOULDERING SKELETONS READY TO BE SACRIFICED AT HIS BURIAL, TO FORM HIS RETINUE IN THE NEXT WORLD.

spears were found here. Just inside the shaft come two waggons, each drawn by three oxen. The grooms stand at the beasts' heads; one driver is in his place, the other beside the wheels. Against the end of the masonry chamber (in background) stand nine ladies of the Court. In front of these was a mixed crowd of men and women, subordinate attendants. Along the narrow passage to the chamber door were two rows of servants, women on the left; on the right, men. Altogether there were fifty-nine persons. . . . Whether they were really marshalled in order and cut down where they stood, as must have been done with the oxen, or were slaughtered apart and then laid in the grave, the evidence does not definitely show. The former theory seems most probable, and Mr. Forestier's reconstruction must represent very faithfully the scene a few moments before the ritual murder was performed, and the victims were stretched out (as shown in his other drawing on page 1174) where we found their mouldering skeletons."



# A KING'S HOUSEHOLD SACRIFICED: AN AUTHENTIC "RECONSTRUCTION."

A RECONSTRUCTION DRAWING BY A. FORESTIER BASED ON THE ACTUAL PLAN OF THE GRAVE AS EXCAVATED (WITH THE POSITION OF ALL THE BODIES MARKED)  
SUPPLIED BY MR. C. LEONARD WOOLLEY. (COPYRIGHTED.)



FIFTY-NINE PEOPLE—MEN AND WOMEN—ALONG WITH SIX OXEN, SACRIFICED AT A SUMERIAN KING'S BURIAL: THE "SHAMBLES" BESIDE THE TOMB (BROKEN DIAGRAMMATICALLY TO SHOW THE INTERIOR) AFTER THE "RITUAL MURDER."

On a double-page in this number we give Mr. Forestier's reconstruction-drawing, which (to quote Mr. C. Leonard Woolley's article on page 1171) "must represent very faithfully the scene in the tomb-shaft a few moments before the ritual murder was performed, and the victims were stretched out in the places where we found their mouldering skeletons more than 5000 years later." The above drawing, which shows the grisly sequel, as it must have appeared just after this wholesale human sacrifice, is equally based on the actual results of the excavations, the fifty-nine human bodies and the six oxen being placed in the exact positions

where their remains were discovered. "Two other objects which figure in the reconstruction," writes Mr. Woolley, "call for attention. Set above the fallen bodies of the Court women against the chamber wall was a statue of a bull, its body of wood, hopelessly decayed, its head of copper; and against the left side of the shaft, also set above the bones of the victims, a second bull figure, but in this case the head was of lapis lazuli and gold." This head is illustrated in colour on page 1175, and described on page 1200. The British Museum is holding an exhibition (to be opened to-day, June 23) of antiquities discovered at Ur last season.



# The Bearded "Bull of Heaven"? An Ur Treasure 5000 Years Old.

PHOTOGRAPH BY COURTESY OF MR. C. LEONARD WOOLLEY, DIRECTOR OF THE JOINT EXPEDITION OF THE BRITISH MUSEUM AND THE PENNSYLVANIA UNIVERSITY MUSEUM TO MESOPOTAMIA.  
(SEE ARTICLES AND ILLUSTRATIONS MENTIONED BELOW.)



A BULL'S HEAD IN GOLD, WITH BEARD (THE ATTRIBUTE OF DEITY) AND HAIR MADE OF LAPIS LAZULI:  
A WONDERFUL DISCOVERY IN A KING'S GRAVE AT UR, ABOVE BODIES OF SACRIFICED HUMAN VICTIMS.

This wonderful example of ancient Sumerian art comes from a king's grave at Ur, dating from about 3500 B.C. As related by Mr. Woolley on page 1171, it belongs to one of two bull statues found in the grave above the skeletons of human victims sacrificed at the king's burial as his retinue in the other world. These two bull figures are visible in Mr. Forestier's drawings (on pages 1172-1173 and 1174) showing the scene in the tomb before and after the slaughter. Details of the technical

construction of the above head are given in another article by Mr. Woolley on page 1200. "The bull," he writes, "is the symbol of strength, the natural victim for sacrifice to the gods. By the addition of a beard, the regular attribute of deity, the sacrificial animal may be identified with the god, may become the great Bull of Heaven." This gold-headed bull perhaps formed part of a harp. An exhibition of antiquities from Ur is to be opened to-day at the British Museum.



# "An Unparalleled Work" 5000 Years Old: Mosaic Inlay from Ur.

PHOTOGRAPHS BY COURTESY OF MR. C. LEONARD WOOLLEY, DIRECTOR OF THE JOINT EXPEDITION OF THE BRITISH MUSEUM AND THE PENNSYLVANIA UNIVERSITY MUSEUM TO MESOPOTAMIA.



"ALMOST INTACT, AS WORKED OUT BY THE CRAFTSMEN OF 3500 B.C.": WONDERFUL INLAY-WORK FROM UR—(ABOVE) "THE SUMERIAN ARMY, IN ITS VARIOUS BRANCHES," AT WAR; (LOWER PANEL) "THE ROYAL FAMILY AT FEAST"; AND (BELOW) THE TRIANGULAR ENDS THAT JOINED THE TWO SLOPING PLAQUES; THE WHOLE STRUCTURE POSSIBLY HAVING BEEN MOUNTED ON A POLE TO FORM A STANDARD. (PANELS 24 IN. LONG.)



"The object here illustrated," writes Mr. C. Leonard Woolley, "is an elaborate example of inlay-work in shell, lapis lazuli, and pink limestone. The two large plaques were set back-to-back at a slight angle with the triangular pieces between their ends, and the whole may have been mounted on a pole so as to be carried as a standard. It was found beside the shoulder of a man buried in a side-chamber of the oldest of the royal tombs. Though the wooden framework had entirely perished, and the bitumen in which the mosaic was set had been reduced to powder, the *tesserae* had for the most part not shifted from their position, and, though much labour had to be spent on straightening and levelling the face of the mosaic, this could be done without disturbing the fragments of inlay, and what is shown here is not a reconstruction, but the original mosaic. Some of the border has been restored, but the figures are in their original places, and neither they nor their background have been scattered and re-assembled: only the triangular ends had been seriously broken up by the pressure of the forty feet of soil under which they lay, and have had to be reconstructed; but we have, almost intact, the whole composition as it was worked out by the craftsmen of 3500 B.C. On one panel is seen the royal family at feast: in the top row the king and his court sit and eat; in the lower rows servants bring the materials for the feast—sheep and oxen, goats, fish, and bundles of unrecognisable objects. On the other panel is a war scene. In the bottom row are the chariots, four-wheeled cars, each drawn by four asses, and containing a driver and a fighting-man; they advance over the fallen bodies of their foes. In the middle row, on the left, is the phalanx of heavy-armed troops, the men wearing copper helmets and heavy cloaks of felt, armed with short stabbing-spears; in front of them the light-armed skirmishers are already engaged with the enemy. In the middle of the top row stands the king, with his family and his empty chariot behind him, and before him prisoners, driven in under guard that he may decide their fate. Here we have a contemporary picture of the Sumerian army in its various branches. As a work of art it is unparalleled; as a historic document, invaluable."





# THE EARTHART FLIGHT: THE ARRIVAL AT BURRY PORT.

LOOKING WEARY  
AFTER HER  
21-HOUR FLIGHT  
ACROSS THE  
ATLANTIC:  
MISS EARTHART,  
WITH MR. GORDON,  
ON THE CABIN  
FLOOR OF THE  
SEAPLANE  
"FRIENDSHIP"  
ON ARRIVAL AT  
PORT BURRY,  
TALKING TO  
LOCAL RESIDENTS  
BEFORE  
LANDING.



MISS EARTHART (IN FLYING-CAP, FACING CAMERA, AMID THE CROWD ON LEFT) AND HER COMPANIONS LANDING IN WALES AFTER FLYING THE ATLANTIC: AN ORDEAL.



MR. WILMER STULTZ (SECOND FROM LEFT), PILOT OF THE "FRIENDSHIP" ACROSS THE ATLANTIC, RETURNING TO THE SEAPLANE, IN A MOTOR-DRIVEN BOAT, AFTER THE LANDING AT BURRY PORT, NEAR LLANELLY.

The first seaplane to cross the Atlantic, the Fokker monoplane "Friendship," piloted by Mr. Wilmer Stultz, with Mr. Gordon as mechanic and Miss Amelia Earhart as passenger, arrived at Burry Port, near Llanelly, South Wales, on June 18, having left Newfoundland the previous day and flown some 2100 miles in about twenty-one hours. The High Sheriff of Carmarthenshire rowed out in a boat to greet them. When they came ashore, they were besieged by a crowd of 2000 people struggling to offer congratulations and obtain autographs, and had to take refuge for a time in some business offices near the quay, until more police arrived and cleared the way for motor-cars to take them to an hotel. It was the greatest event in the district since the return of soldiers from the war. Miss Earhart (whose portrait is given on our front page, as the first woman to fly the Atlantic) was happy but exhausted. "I did not handle the controls once," she said, "although I have had more than 500 hours of solo flying, and once held the woman's altitude record. The trip was full of hardship, because it is not comfortable to lie on board the floor of an aeroplane. The 'Friendship' has just had a great reception by the people of the little Welsh village where we alighted."

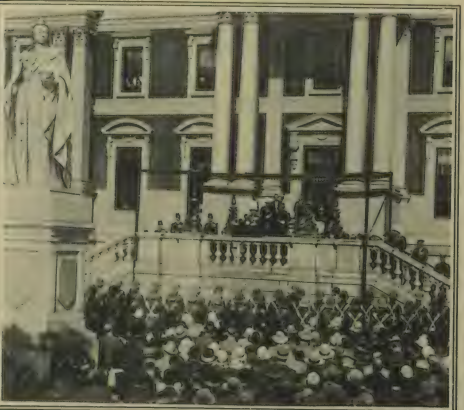


THE FIRST SEAPLANE TO FLY ACROSS THE ATLANTIC: THE FOKKER MONOPLANE "FRIENDSHIP," FITTED WITH THREE 220-H.P. WRIGHT "WHIRLWIND" ENGINES, AFLOAT AT BURRY PORT AFTER THE GREAT FLIGHT.





AN AEROPLANE CRASH IN A STREET: WRECKAGE OF A DANISH NAVAL MACHINE, WHOSE THREE OCCUPANTS WERE KILLED, AT COPENHAGEN.  
On June 13, a Danish Naval aeroplane, containing a pilot and two midshipmen, crashed in a busy street at Copenhagen. The three occupants jumped or fell from the machine while in the air, and were all killed. Two fell into the street and one on to the roof of a house. A boy passing by was injured by the falling aeroplane, and a number of other children had narrow escapes. The machine was a Brandenburg hydroplane.



THE UNFURLING OF THE NEW SOUTH AFRICAN FLAG AT CAPE TOWN: THE CEREMONY AT PARLIAMENT BUILDINGS, PERFORMED BY THE EARL OF ATHLONE.  
On Union Day, May 31, the eighteenth anniversary of the establishment of the Union of South Africa, the new South African flag was hoisted for the first time throughout the country. At Cape Town the ceremony was performed by the Earl of Athlone, Governor-General, who at the conclusion of his speech pressed a button, whereupon the new Union flag was unfurled, along with the Union Jack, on Parliament Buildings.



WONDERFUL LIGHTING EFFECTS IN THE SEARCHLIGHT TATTOO AT ALDERSHOT: THE IMPRESSIVE SPECTACLE AT THE GRAND FINALE.  
The Aldershot Tattoo, of which the opening performance was arranged for the evening of June 19, the first day of Ascot, is one of the most magnificent that has ever been produced. The lighting effects by searchlight are particularly impressive. The Rushmore area is illuminated by twenty-six anti-aircraft lamps, which, in combination, are calculated to afford light of about fourteen hundred million candle-power. The interplay of light and darkness is especially effective in the Crusading episode, the assault on Badajos, and the grand finale.

## FROM THE WORLD'S SCRAP-BOOK:



THE FUNERAL OF MRS. PANKHURST, THE FAMOUS SUFFRAGETTE LEADER:  
THE COFFIN AND THE PAIR-BEARERS AT BROMPTON CEMETERY.

The funeral of Mrs. Emmeline Pankhurst, the famous leader of the Suffragettes, took place on June 18. The service was at St. John's Church, Smith Square, Westminster, where the coffin had lain-in-state with women on guard. Those seen in our photograph are Miss Wallace Dunlop, Mrs. Massey, Miss Ada Wright, and Miss Elfrida Acklorn. The burial took place in Brompton Cemetery.



TESTING THE COMPARATIVE MERITS OF RAILWAY AND AIR TRAVEL

AT THE ROYAL BORDER BRIDGE AT BERWICK-ON-TWEED (A COMPOSITE PHOTOGRAPH).  
A simultaneous journey from London to Edinburgh by train and aeroplane was made, on June 18, by two parties travelling respectively in the Flying Scotsman, on the L.N.E.R., and in one of the "Silver Wings" multi-engine air liners of Imperial Airways. The event was not a race, but rather a test of comparative conditions. The starting points were King's Cross and Croydon Aerodrome.

## NEW ITEMS OF TOPICAL INTEREST.



MRS. PANKHURST'S "LYING-IN-STATE" BEFORE THE FUNERAL: THE COFFIN, GUARDED BY WOMEN, IN ST. JOHN'S CHURCH, WESTMINSTER.

The coffin-bearers were Miss Wylie, Mrs. Marshall, Miss Taylor, Miss Ada Wright, Miss M. Brackenbury, Miss Wallace Dunlop, Mrs. Massey, Mrs. Marshall, Miss Kerr, and Miss G. Brackenbury. The chief mourners included Miss Chittah and Miss Sylvia Pankhurst. Among others present were Mrs. Baldwin, Lady Astor, M.P., and Mrs. Despard.



IN FRIENDLY RIVALRY: THE FLYING SCOTSMAN AND AN AIR LINER ON-TWEED (A COMPOSITE PHOTOGRAPH).

The train had to cover 392 miles non-stop, while the aeroplane travelled 440 miles, stopping at King's Lynn and Newcastle, and passing over all the great roads on the East Coast before striking inland to fly level with the train over the Royal Border Bridge at Berwick. The aeroplane reached Turfhouse Aerodrome a quarter of an hour before the train entered the Waverley Station.



A HISTORIC VIENNESE RIDING SCHOOL REPRESENTED IN ENGLAND FOR THE FIRST TIME: A GROUP AT OLYMPIA FOR THE INTERNATIONAL HORSE SHOW.

A party from the famous Imperial Riding School of Vienna, never before represented in this country, came to London to give a display at the International Horse Show at Olympia. Their chief, Graf Rudolf Van der Straten, was Master of the Horse to the Emperor Francis Joseph. Their horses, which are nearly all white, are Lipizzaner stallions, like big Arabs. They are caparisoned in the style of 300 years ago.



ACTION SURVIVING FROM DAYS WHEN HORSES WERE TRAINED TO KICK AN ENEMY: A VIENNESE RIDER'S MOUNT AT OLYMPIA.

The warlike action of the horses ridden by the Viennese riders at Olympia (shown above) is said to be a survival from medieval warfare. In those days the horse would, at a word of command, spring into the air to avoid a blow, or kick with his fore or hind feet a foot-soldier who was attacking his rider. The Horse Show was due to open on June 21, and the King will attend the gala performance on June 22.



THE FATAL ACCIDENT ON "THE ATLANTIC FLYER" AT MARGATE: THE MACHINE, SHOWING (ON LEFT) THE "FLYING-BOAT" THAT UPSSET ITS OCCUPANTS HANGING DOWN BETWEEN TWO OTHERS.

Four young men were killed, and four other people (two men and two women) were injured, at Dreamland Pier, Margate, on June 17, when one of the "flying-boats" on a machine of the "Atlantic Flyer" type, known as "The Atlantic Flyer," suddenly gave way as it was revolving, and the eight occupants were flung out on to the ground from a height of about 30 feet. Our photograph shows the machines after the accident, with the broken mechanism. The boats were named after famous aviators.



# ON "THE LIDO" IN THE HEART OF PARIS: A VENETIAN NIGHT'S ENTERTAINMENT WITH CASANOVA.

FROM THE DRAWING BY LÉON FAURET. (COPYRIGHTED.)



A VISION OF EIGHTEENTH-CENTURY VENICE, WITH A GONDOLA DRAWN BY SILVER-HAIRED NAIADS, AND CASANOVA SINGING OF LOVE AND ART: A POETIC FANTASY BY MAURICE ROSTAND, ENACTED IN THE FAIRY-LIKE SUBTERRANEAN "LIDO" UNDER THE ARCADES OF THE CHAMPS-ÉLYSÉES.

Among the fashionable entertainments of Paris to-day, one of the most wonderful and luxurious is the underground "Lido," beneath a new arcade of magnificent shops about half way up the Avenue des Champs-Élysées. It is reached by stairs or a lift. The "Lido" bathing-pool is a beautiful swimming-bath made of Italian marble. The surrounding colonnades are lit with myriads of multi-coloured electric globes cunningly disposed amid wreaths of artificial flowers, while artificial sunlight produces the effect of a real open-air *plage*. Overlooking the pool is a spacious tea-room; and other attractions include a marble bar, a dancing-floor (with three different bands to play in turn), a hairdressing saloon and beauty parlour, and a sumptuous Turkish bath. Describing the scene shown in the drawing, a French writer says: "Here is an evocation of eighteenth-century Venice and her fairy nights. On the calm

waters of a marble basin a gondoller piles his illuminated bark, guided by four silver-haired naiads with ropes of entwined roses. Standing at the water's edge, on a mosaic floor enriched with gold, a young Casanova declaims the verse of Maurice Rostand, in praise of the *jolie de vivre*, of Love, and of Art. Beside him, listening and smiling, sit his fair friends in powdered perruques and voluminous *panier* skirts, such as one sees in the pictures of Jean Gabriel Domergue. All round, under the garlanded arcades of an immense hall, are gathered modern spectators in evening dress, sitting over their champagne, looking on with keen interest at this picturesque revival of the past. This Venetian Night, enchanting as one of the Arabian Nights, was nevertheless a Parisian Night. Its setting was the subterranean 'Lido' magically constructed beneath the arcades of the Champs-Élysées, all sunlit and springlike."



# ROYAL ASCOT: THE GREAT SOCIETY FESTIVAL OF SPORT AND FASHION AT THE HEIGHT OF THE SEASON.



THEIR MAJESTIES DRIVING TO THE COURSE IN ASCOT STATE: THE ROYAL LANDAU, DRAWN BY FOUR GREYS WITH POSTILLIONS, AND CONTAINING THE KING AND QUEEN, THE PRINCE OF WALES, AND THE DUKE OF YORK, PASSING ALONG THE NEW MILE AFTER HAVING ENTERED THE GOLDEN GATES (SEEN IN THE BACKGROUND) FOLLOWED BY SIX OTHER CARRIAGES.



THE ROYAL ARRIVAL ON THE COURSE AT ASCOT: THE KING AND QUEEN IN THEIR CARRIAGE, WITH THE PRINCE OF WALES (FACING HER MAJESTY) AND THE DUKE OF YORK NEXT TO HIM.



THE KING'S DAUGHTER AND DAUGHTER-IN-LAW: PRINCESS MARY VISCOUNTSSE LASCELLES AND THE DUCHESS OF YORK IN THE SECOND ROYAL CARRIAGE, WHICH CONTAINED ALSO THE DUKE OF GLOUCESTER AND PRINCE GEORGE.

Another Royal Ascot opened, with all its traditional observances, on June 19. The King and Queen, who arranged to attend the meeting on each of the four days, motored from Windsor Castle to Duke's Drive, in Windsor Great Park, and there entered the Royal landau drawn by four horses, with postillions in livery of scarlet and gold. With their Majesties in the carriage were the Prince of Wales and the Duke of York. Passing through the Golden Gates into the New Mile, they drove along the course in Ascot state to the Royal box, amid the cheers of the assembled spectators. Half the Peerage was there to greet their Sovereign as the carriage entered the gates of the Royal enclosure. The Royal procession included seven carriages altogether. In the second rode Princess Mary Viscountess Lascelles and the Duchess of York, with the Duke of Gloucester and Prince George, while the remaining carriages contained the ladies



RANK AND FASHION IN A RURAL SETTING: A PROCESSION OF PRIVILEGED SOCIETY FOLK, WALKING ACROSS THE FIELDS FROM THE STATION TO THE COURSE AT ASCOT BY THE "ROYAL ENCLOSURE WAY," LEADING DIRECT TO THE ENCLOSURE.



THE BRILLIANT SCENE IN THE ROYAL BOX ON THE OPENING DAY OF THE GREAT RACE MEETING AT ASCOT: A GENERAL VIEW, SHOWING THE KING STANDING UNDER THE CENTRE OF THE WHITE AWNING OVER THE ENTRANCE, AND THE QUEEN NEXT TO HIM TO THE RIGHT.

and gentlemen of the Household and the house party from Windsor. Regarded as a dress festival, this year's Ascot was as brilliant as ever. Among its special features were noted the large number of Indians, in picturesque native costume; of foreign visitors generally; and of women wearing monacles. Curiously enough, while the 1928 Derby was said to be more like Ascot as a fashionable event, it has been remarked that "Ascot is becoming something like Epsom in its cosmopolitan atmosphere."



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

## CAPTAIN WOOLF

### BARNATO.

With Mr. B. Reubens, won the sixth Grand Prix Motor Race at Le Mans. Drove a Bentley. Broke world's record for distance covered in twenty-four hours on road by covering 2669.272 kilometres.



## SIR ALEXANDER MUDDIMAN.

(Born, Feb. 14, 1875; died, June 17.) Governor of the United Provinces of Agra and Oudh since 1927. Much concerned with the constitutional and political developments of India.



## MR. HENRY WILLIAMSON.

Awarded the Hawthornden Prize (£100) for his book, "Tarka the Otter." Described by Mr. John Galsworthy as "the finest and most intimate living interpreter of the drama of wild life."

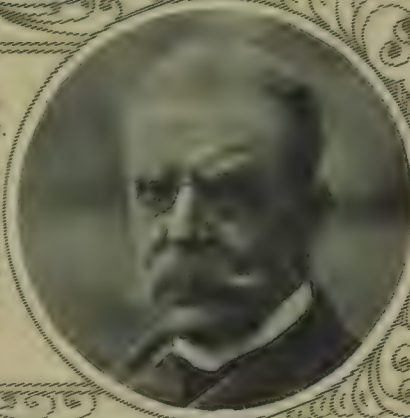


## MRS. EMMELINE PANKHURST.

(Born, July 14, 1858; died, June 14.) Famous leader of the militant suffragists. Suffered imprisonment and other indignities in the cause of "Votes for Women." Her interest dated from her fourteenth year, when she went to a woman suffrage meeting with her mother.

## THE MARQUESS OF LINCOLNSHIRE.

(Born, May 16, 1843; died, June 13.) An advanced Liberal. Keenly and practically interested in agriculture, and a former Minister of Agriculture. Joint Hereditary Lord Great Chamberlain.



## THE RT. HON. J. H. WHITLEY.

Speaker of the House of Commons since 1921. Retired on June 18. M.P. (L.) for Halifax since 1900. Born at Halifax, February 8, 1866. Deputy Chairman of Ways and Means, 1910; Chairman of Ways and Means and Deputy Speaker, 1911-21.



## THE CELEBRATION OF THE SEVENTIETH BIRTHDAY OF THE KING OF SWEDEN: HIS MAJESTY PRESENTING A COLOUR.

King Gustave V. was born on June 16, 1858, and came to the throne in December 1907. On September 20, 1881, he married Princess Victoria, daughter of Friedrich, Grand Duke of Baden.



## CAPTAIN THE RT. HON. E. A. FITZROY

The new Speaker of the House of Commons. Deputy Chairman of Committees, House of Commons, 1922-24, and since 1924. M.P. (C.) for Daventry Division (formerly, S. Northamptonshire), 1900-1906, and since 1910. Born, July 24, 1869.



## THE SECOND VISCOUNT HAMBLEDEN.

(Born, August 12, 1868; died, June 16.) Partner in the famous firm of W. H. Smith and Son. Did splendid work for voluntary hospitals and contributed most generously to their funds. Succeeded his mother in the title in 1913.



## SIR OFORI ATTA, K.B.E. (CENTRE), HIS "SOUL," AND OTHER MEMBERS OF HIS SUITE, IN LONDON.

Sir Ofori, who is Paramount Chief of the Akim-Abuakwa, on the Gold Coast, is in London to receive the accolade from his Majesty the King. The boy seen on the left is the Chief's official "soul."



## THE THIRD VISCOUNT HAMBLEDEN.

Son of the late Viscount and his wife (formerly Lady Esther Gore). Born in July 1903. Recently became engaged to Lady Patricia Herbert, daughter of the Earl and Countess of Pembroke. Joined the family firm last year.



Seen by a  
Hunter-  
Naturalist :  
Game on the  
White Nile ;  
Mud Nests  
on a  
Mud Platform ;  
"The First  
Salmon."



HARNESSED BUSHBUCK, BUFFALO, SQUACCO HERON: GAME ON THE WHITE NILE, NEAR LAKE NO.



FLAMINGOES IN THE SPANISH MARISMA: BIRDS ON THEIR INDIVIDUAL NESTS ON A COMMUNAL MUD PLATFORM.

Concerning a number of the coloured illustrations in his volume, Mr. Abel Chapman writes: "Whoever studies these plates and can afterwards swallow the theory of a universal 'colour-protection' must surely rival in assimilative powers the fabled ostrich, which breakfasts on two-foot iron pegs and opened sardine-tins—with nice jagged edges!—and enjoys as a second course a few coils of barbed wire! . . . Should any poetic theorist still contend that any or all of these animals—whether on paper or in Nature—'blend with the landscape,' or 'sink into their surroundings,' he may (charitably and most respectfully) be recommended to consult an oculist." To which it may be added that one of the plates referred to is that showing harnessed bushbuck, buffalo, and Squacco heron on the White Nile.—Of nesting flamingoes in the Spanish marisma it is



"THE FIRST SALMON OF THE SEASON": A PAINTING DEPICTING A 21-POUNDER CAUGHT IN APRIL 1920.

written: "When, after a wet winter, the flamingoes have decided that there is a sufficiency of water for their requirements, their first undertaking is to build up from the shallow water a huge mud platform, or, as the Spanish call it, a '*velton*.' This *velton*—or rather, these *veltones*, since there are usually two—are roughly circular or oval, from eight to twelve yards in length, sometimes more; and raised to a height that clears the water by a foot or so: yet this enormous mass of mud is accumulated within two or three days' work—such are the vast number of birds engaged. . . . The platform being completed, the flamingoes proceed to erect individual nests upon its flat surface, these varying from a mere inch or two deep up to six inches in height, and completely covering the whole space."

AFTER THE PAINTINGS BY W. H. RIDDELL. REPRODUCED FROM "RETROSPECT: REMINISCENCES, AND IMPRESSIONS OF A HUNTER-NATURALIST IN THREE CONTINENTS. 1851-1928." BY COURTESY OF MR. ABEL CHAPMAN, THE AUTHOR; AND OF MESSRS. GURNEY AND JACKSON, THE PUBLISHERS. (SEE REVIEW ON ANOTHER PAGE.)



Sweet  
& Cool



**PLAYERS**  
**NAVY CUT CIGARETTES**

10 for 6<sup>d</sup>  
50 for 2/5

20 for 11½  
100 for 4/8



## "VENATIC AMBITIONS": A SOLOMON AND A SOLOMON EAGLE.

### BEING AN APPRECIATION OF "RETROSPECT." By ABEL CHAPMAN.\*

(PUBLISHED BY GURNEY AND JACKSON. SEE PAGE 1185.)

MR. ABEL CHAPMAN has given seven-and-seventy years to the satisfaction of "venatic ambitions," and, looking back, he finds them good. It was to be expected, for he must be of the boys who never grow up! In his own words: "I subscribe to the Arab doctrine that 'The time spent in the Chase is not counted in the Span of Life.'" And by *Chase* he does not mean mere hunting. "Bags" and "creels" are one thing; knowledge is another.

Says a recorder: "The first naturalist of whom we have any account was Solomon, who 'spake of trees, from the cedar tree that is in Lebanon even unto the hyssop that springeth out of the wall: he spake also of beasts, and of fowl, and of creeping things, and of fishes.'" Now, in that sense, our author is a Solomon. He is also a Solomon Eagle, with the flames of the enthusiast flaring from his braided brow! Therefore, he laments. "The self-hunter of old," he writes, "was necessarily a field-naturalist in embryo, since a working acquaintance with the life-habits of his quarry formed an integral component in his armoury. True, in the first instance his observations were limited to the immediate objects of his pursuit, but the habit of observation grows—it is infectious and contagious, and once aroused will continue to expand and develop while life lasts. Therein lay the genesis whence evolved the field-naturalist. Even one generation ago the majority of field-sportsmen took a living pride in combining the twin qualifications. To-day . . . individual initiative, field-strategy, and tactics have been replaced by a sort of mass manœuvre. One regrettable result is that the hunter-naturalist has become, certainly not extinct, but relatively rare, and in corresponding degree one of the twin pillars of zoology has suffered appreciable loss. A priceless treasure has been thrown away."

That he is dealing with the verities is patent throughout his book. Who save the Simon Pure sportsman could, for instance, be intimate with the "invisible" grouse of the Moors in mid-winter? It was in the December of 1882. The birds sought were not to be seen. Yet: "They were not absent; on the contrary, seldom have greater numbers been congregated in this relatively narrow valley. But all were hidden from sight, deep-buried beneath the snow. . . . Grouse do not invariably take to burrowing upon the appearance of snow; but they possess some ancestral intuition enabling them to divine that a particular snow-fall is predestined to last long unbroken. In such case, they at once set about systematic excavations ere subsequent frosts shall have steelled the soft snow-surface. . . . Instructive and most interesting it is, on the melting of the snow (perhaps three or four weeks afterwards), to study the extent and architectural completeness of these grouse-warrens. Far and wide they spread beneath the snow, with lateral chambers and ramifications that command stretches of sweet young heather—thus assuring not only shelter, but abundant food-supplies, however prolonged the storm."

Who save a Simon Pure could see wild camels in Spain in '72; challenge with such certainty the home-keeping zoologists who believe in colour-protection; describe with such deftness and detail that ibex which is "easily the First Prize to a hunter in all Spain (if not in all Europe)"; deal expertly with the ingenuities—the pierced squares of sheet-lead, the hardened, perforated clay balls, and pistol-bullets, nicked and silk-threaded—of the salmon-snatcher; assert with such assurance that wild duck will come to recognise fatal, man-made pass-ways and change their flight-lines, shifting their course by several miles?

Who but one at once so keen and so careful could tell so well of a boar, "ferocity incarnate," charging full-face at ten yards; of the vulture, who does not need "four square meals a day," but has, often enough, a plethoric gorge succeeded by a fast of many days; of the enigma of the African deserts—the survival in the Eastern Sahara not only of plant-life, but of upstanding quadrupeds—"antelopes such as Oryx and Addax scaling 300 or 400 lb. apiece, with various gazelles (not to mention bird-life and reptile-life), all thriving and flourishing exceedingly, though it appears a sheer impossibility that a real refreshing draught of pure water can moisten their gullets from birth until death"?

And that is to mention an atom of the tithe.

Colour-protection has already been cited: Mr. Chapman is emphatically not of those who think that "the Almighty . . . so camouflaged His creatures as to render the harmless invisible to their enemies, while the enemies themselves were equally aided in their predatory avocation

by an 'obliterative coloration.'" His arguments are numerous. Amongst other things, he says: "Now the 'Influence of Environment' is a clean-cut Principle in Nature, widely operative though not universal . . . ; nor is it altogether an unreasonable assumption that when the colour of an animal systematically approximates to that of its surroundings, at least some degree of 'Protection' may

nocturnal, be it recalled: "Colour counts not at night—one can't rub that in too often."

There is much else that bears on the safety of the beast, especially in its relationship to the man with the gun, the rifle, or the rod. For instance, cunning born of fear, of experience.

Mr. Chapman was after a "Royal" in Spain. The stag

had passed the hunter's guard, unnoticed. "How, in wonder's name, could a great, tall, long-horned animal pass unseen across a 200-yard, thinly bushed space where it would appear impossible that fox or hare—even a rabbit—could cross undetected? At the moment the problem seemed insoluble; but since then analogous cases have supplied an answer. Thrice later I have seen stags thus approaching the danger-zone. On each occasion the stag was travelling lower on his legs than it seemed possible for an animal of his build to do, his belly within a foot of the ground—*ventre à terre*; while head and neck were stretched horizontally forward, and horns thrown flat back along his haunches. . . . On one occasion I measured places where a big stag, horns and all, had passed at speed (as proved by spoor) beneath strong, unyielding lentiscus branches only 27 inches from the ground; nor could we find a single twig displaced or broken. [The red stag, of course, enjoys no monopoly of this art of evading a realised danger unseen. Many wild creatures are adepts at it. A fox, for example, or even a hare will traverse at speed some tiny furrow not half their own depth, yet undetected, though close at hand.]"

Then, scent. "Roughly stated, the whole animal-world that goes on four legs and wears fur is gifted with the faculty of smell—often in an extraordinary degree.

Yet, in precise reverse, to the feathered half of creation that gift has been almost totally denied. . . . But the feathered race present at least one exception: for a fairly large section—that of wildfowl—are keenly alive to the faintest clue from scent. . . . A convincing illustration of the olfactory senses possessed by the duck-tribe is afforded by the Spanish system of fowling with trained stalking ponies. . . . It is, in all cases, impossible to go undetected to the windward of ducks, even when the fowler is sheltered behind his odoriferous pony. The exudation of the latter, one might conclude, would certainly subdue and overwhelm the minor human aroma; but that is not the case. Ducks differentiate between the two odours—they distinguish the dangerous element, even though it be, say, less than one per cent. of the total volume!"

As to "the uncertainty in gauging animal-perceptions by human standards": "Our own perceptions by eye, ear, or other sense, together with the mental effects they suggest, are clear-cut enough. But it by no means follows that the same perceptions and intelligence would be conveyed to wild beast or bird. To them external objects or phenomena may appear in quite a different light—or colour. In short, their world and ours, both mental and physical, are possibly not the same. . . . As a single example, I will take, first, the inexplicable disability in some of the keenest-sighted of what we call 'big game' to recognise a human being, though close at hand, and in full view—provided he remains rigidly immobile. All our great African hunters have observed this phenomenon. Selous relates striking instances. . . . Several similar instances have occurred to myself—one with a wart-hog, another with a water-buck. . . . Neither of these animals detected the presence of two human beings, myself and my Arab gun-bearer, Baraka, though quite in the open and, in each case, within 40 yards. My Diary reads: 'Our impersonation of two dead stumps may have been very artistic; but that I do not regard as the real explanation.'"

Here I halt. I could quote column after column and never make an extract that was not of outstanding merit. Mr. Chapman has been on expeditions galore, has seen, has slain, has saved, has written—and has conquered. From his days with a muzzle-loader (recharging after every shot: withdraw ram-rod; measure two charges of powder from the flask and tip into barrels; bite wads, to avoid windage; insert wads and ram home; similar doings with the shot; fix caps; replace ram-rod!)—from his days with a muzzle-loader even until now, he has given himself to the pursuits of hunter and naturalist. His "Retrospect" is engrossing evidence of his devotion and his skill, a most refreshing book—invigorating, frank, breezy, questioning, and provocative. As provision for the putter of posers it could not be surpassed. The setters of "What Do You Know?" papers—some of whom may be suspected of knowing A. before Q.—could find a gold-mine in it! Where is there belief in "a snake with hair"—or at least, with tough bristles, extending down the line of the back"? Ask Mr. Abel-Chapman!

E. H. G.



"A STRIKINGLY HANDSOME GAME ANIMAL—EASILY THE FIRST PRIZE TO A HUNTER IN ALL SPAIN (IF NOT IN ALL EUROPE)": THE SPANISH IBEX—CAPRA HISPANICA—IN THE SIERRA DE GRÉDOS.

Reproduced from the Colour Plate in "Retrospect," by Courtesy of the Author and of the Publishers, Messrs. Gurney and Jackson.

thereby be afforded. It would be unwise to deny unreservedly that such may not occasionally occur; but those cases can never be other than exceptional, and confined to the lower and less active forms of life. Bear in mind, moreover, that under every circumstance 'Protection' would still be dependent on rigid immobility. Nothing that moves—even in a part—is protected, be its colour



A BEAST THAT WILL SCENT A MAN UP TO THREE MILES: A BULL ELK ON THE FIELDS OF NORTH NORWAY.

Reproduced from "Retrospect," by Courtesy of the Author and of the Publishers, Messrs. Gurney and Jackson.

never so histrionic. Immobility, in short, is the Alpha and the Omega of this question. Movement is the Soul of Life; Immobility the Similitude of Death." In other words, Assimilation to Environment and Natural Colour-Protection are very different things! And, concerning the

\* "Retrospect: Reminiscences and Impressions of a Hunter-Naturalist, 1851-1928." By Abel Chapman. Illustrated by Joseph Crawhall, W. H. Riddell (twenty in colours), and Rough Sketches by the Author. (Gurney and Jackson; 25s. net.)



# THE FINE ART OF COLLECTING.

XVII.—CHINOISERIE: THE ENTICEMENTS OF THE FAR EAST.

By ARTHUR HAYDEN, Author of "Bye-Paths in Collecting," "Chats on Old Silver," "Old Sheffield Plate," etc.



ONE may search many a dictionary in vain to find the word "*chinoiserie*" until reaching Webster's edition, which defines it as "Chinese conduct, art, decoration, or the like; also a specimen of Chinese art, manners, decoration, etc." In an ordinary French dictionary *chinoiserie* means "Chinese ornaments (for chimney-pieces—*de cheminée*)," or, coming to Pierre Larousse, we find *chinoiserie* completely described: "*objet d'ornement imité des Chinois*." On this definition it is best to stand.

Curiously enough, most incursions have been from the East to West, as though following the path of the sun, and letters and art have always turned to the East as the fount. Matteo Polo and his brother Niccolo Polo set out from Venice in the thirteenth century, and reached the Court of the Great Khan of the Tartars. Then followed Marco Polo, who became one of the governors of Kubla Khan and explored the greater part of Central Asia; and it was he who gave a vivid account of the arts of China, especially the "*porcelaine*." Indeed, we may say that from that date the great mystery of artistry lying in the Far East threw its wonderment and glamour over the West, and the Occidental mind looked upon China as something magical. The silk worm's eggs concealed in a Jesuit's staff brought into Europe a belief as to something tangible.

Slow moving through centuries came the influence of China. It was in the second year of Elizabeth's reign, 1560, that Mistress Montague presented as a "new yeere's gift to her mistress a paire of black knit silk stockings." Her Majesty expressed herself so pleased that she exclaimed, "Indeed, I like silk stockings so well, because they are pleasant, fine, and delicate, that henceforth I will wear no more cloth stockings." The silkworm from China had not then made great inroads in the West. It was Edward VI. who had "a payre of long Spanish silke stockings sent him for a great present."

Naturally, after the charter granted to the East India Company in 1600 the outlook became wider. Catherine of Braganza, the Consort of Charles II., brought a newer influx from the East. Lacquered furniture began to be made in England under Dutch influence in the last quarter of the seventeenth century. China-cupboards were a noticeable feature. The East was beginning to claim its own. There was great alarm at the use of tea, not only by Hanway, but by French and Dutch and German writers. In 1666, when Lord Arlington and Lord Ossory brought over tea from Holland, it sold for sixty shillings a pound. The East had made an invasion in taste that to this day has never been relaxed.

Leaving historical data as indicating beginnings, one may plunge at once into *chinoiserie*, and come to that great and peculiar period of imitativeness which overtook the eighteenth century. It may be advanced that *chinoiserie*, correctly examined, stands quite as remote from the main stream of English art as did, at a later period, the Italianate stucco creations

of the Brothers Adam, or the classic echoes of Josiah Wedgwood.

The *chinoiserie* of the eighteenth century was a fashion, as was Gothic, another style, under the auspices of Walpole at Strawberry Hill. It is pretty to hear a contemporary writer weighing

the two sorts of

"taste." "The

ornaments on our

houses," says the

critic in the

"Connoisseur,"

in 1756, "are

all Gothic or

Chinese; and

whoever makes

a pagod of his

parlour, throws

a plank or two

with an irregular

crossed - barred

paling over a

dirty ditch, or

places battle-

ments on a root-

house or a stable,

fits up his house

and garden en-

tirely in taste."

From the same

source we get a

peep into the

dressing-room of

a man about

town. "I was accordingly shown into a neat little

chamber, hung around with India paper, and adorned

with several little images of pagods, and bramins, and

vessels of Chelsea china . . . but the toilette most

excited my admiration; where I found every thing

was intended to be agreeable to the Chinese taste.

A looking-glass enclosed in a whimsical frame of

Chinese paling stood upon a japan table, over which

was spread a coverlid of the finest chintz. I could

not but observe a number of boxes of different sizes,

which were all of them japan."

The Chinese *motif* is here disclosed. Just at this

time Chippendale adopted, true to his generation,

Chinese fretwork in his chairs,

and with a fine exuberance

carried on his designs, as he

says, in "Chinese taste." His

"Pier Glass frames" are rococo

and bizarre. His "Director"

shows examples he imagined.

The illustration (Fig. 1) shows the

creation he made. The exotic

birds find their equivalents in the

girandoles shown in his design

book. It is possible to take

Chippendale's clock-cases and

find the pagoda form in each.

Perhaps his hanging china-shelves

offer the best examples of the lip

service he paid to China.

To revert to an earlier period,

when lacquered cabinets were

predominant, it is interesting to

find a specimen (Fig. 3) offering

points to mark the domination of

the Chinese taste. That panels

of Chinese origin came through

Holland cannot be denied. But

not every lac cabinet was from

the East. As early as 1703 we

find it recorded that a craftsman

named Lumley "japans excel-

lently." There is no doubt that

the art of lacquer was practised

extensively in the latter part of

the seventeenth and throughout

the eighteenth century. Edwards

and Darly brought out their

"New Book of Chinese Designs"

in 1754, and David Garrick had

his Chinese bedstead at his villa

at Hampton (now in the Victoria and Albert Museum).

All this was English, and represents, according to the

French clear and logical definition—*imitation*.

Chintzes and paper for the walls were of similar

origin. They came under the same spell of the

eighteenth century—the Chinese taste, the seizure of

knowledge by "John Company," and the forceful inter-

change of goods with the outer barbarian. But in

the end the East conquered. The real and deep study

of Chinese art, its depth of realism, its subtlety of symbolism, belongs to the present day. This is not to be confounded with *chinoiserie*, the twilight when imitation was the sincerest form of flattery. The breadth and the longevity of Chinese art appal one at its very threshold. From the mariner's compass

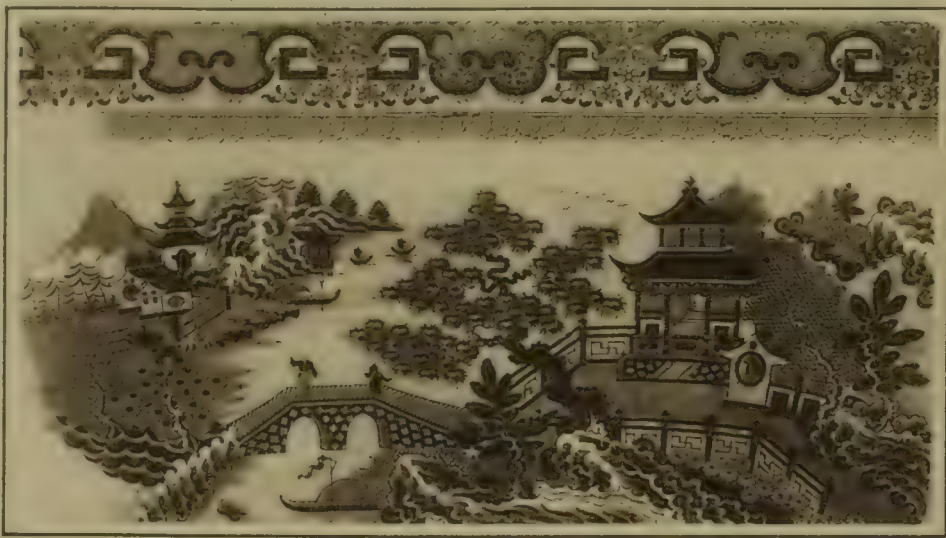


FIG 2. A DESIGN CUT ON COPPER PLATE FOR USE AS TRANSFER ON STAFFORDSHIRE BLUE-AND-WHITE WARE ABOUT 1790: AN EXAMPLE OF THE GREAT SERIES OF PSEUDO-CHINESE DESIGNS THEN PRODUCED.

to the teapot, from the manipulation of clay with super-scientific triumphs in porcelain to the dexterous weaving of fabrics, the world holds no parallel.

An interesting feature in imitativeness is noticeable in pottery. It was Böttcher of Meissen who succeeded in producing hard porcelain in 1709. The Dutch potters, striving greatly, only came with their imitative delft in the middle of the seventeenth century with marks dear to collectors—"The Double Jug," "The Peacock," "The Stag," or "The Three Bells," the earliest and rarest from the Delft potteries.

To come to the English china-shelf, there is Worcester and Plymouth with a splendid galaxy of exotic

birds that were imitative dreams of the potter-artist then, but to us nowadays suggest some sort of resemblance to Chinese pheasants imprisoned in the Zoological Gardens at Regent's Park. Bow styled itself "New Canton," and duplicated Chinese forms. All sorts of advertisements of potters proclaimed that they offered ware in the "Indian taste." India and China were all one to potters. It was the great unknown East; "Nankeen" was a term they used freely.

The greatest delight of all Staffordshire potters is the "Willow Pattern," because it sells. It is as fine an example of pure imitativeness as can be offered. There is no Chinese plate like it, and therefore there is no Chinese story connected with it. As a matter of fact, a clever young designer, one Thomas Minton—with, of course, Chinese models of those long Oriental services our forefathers used—set himself to produce Chinese designs with wonderful facility and great interpretative genius. Behind his mastery of technique lies the greatness of Staffordshire.

Among the hundreds of copper-plates embodying his designs there is nothing mean.

He recreated China on a Staffordshire dish. The illustration (Fig. 2) of one of these engravings for use in the blue-and-white transfer printed ware shows where the great interpretative *chinoiserie* of the West leaned outwards with no less degree than did Fitzgerald when he, snatching at the East, caught the very accents of Omar Khayyam, the potter-poet



FIG. 1. "LIP SERVICE" TO CHINA BY CHIPPENDALE: A MIRROR-FRAME MADE BY HIM, SHOWING INTENSE CHINESE TASTE AND FOLLOWING SOME DESIGNS PUBLISHED IN HIS "DIRECTOR," 1754.

By Courtesy of Messrs. Edwards and Sons.



FIG. 3. ILLUSTRATING CHINESE INFLUENCE ON EIGHTEENTH-CENTURY EUROPE: A LACQUER CABINET IN CHINESE TASTE, WITH STAND CARVED AND GILDED IN ROCOCO STYLE.

By Courtesy of Messrs. Edwards and Sons.



## FURNITURE OF GREAT PRICE: AN AUCTION-ROOM "SENSATION."

BY COURTESY OF MESSRS. CHRISTIE, MANSON, AND WOODS.



## SOLD FOR 10,100 GUINEAS: A QUEEN ANNE CONSOLE TABLE, MIRROR, AND PAIR OF TORCHÈRES.

In a sale of fine old English furniture and objects of art, held at Christie's the other day, no less a sum than 10,100 guineas was paid, by Mr. M. Harris, for the suite shown in our illustration. It formed one of seventeen lots which were the property of Lord Howe. The official description ran as follows. "A Queen Anne console table, mirror, and pair of *torchères*. The table is of walnut wood, the top mounted with silvered metal plaques embossed and chased with formal flowers and scroll foliage, and with a frieze of silvered metal similarly chased with flowers and introducing vases and arabesques. It stands on cabriole legs

carved with rosettes and trellis-work and acanthus leaves, and terminating in club feet carved with foliage, the stretcher X-shaped and carved with foliage and an acorn. (The table is 45 inches wide.) The mirror is similarly mounted with plaques of silvered metal embossed and chased with flowers. (It is 6 ft. 2 in. high; 4 ft. 4 in. wide.) The pair of walnut *torchères*, with inverted pear-shaped stems and vase-shaped tops, are carved with a design of rosettes, trellis-work, and foliage similar to that of the table, and the tops are mounted with silvered metal plaques and borders with *repoussé* foliage. (They are 4 ft. 4 in. high.)"



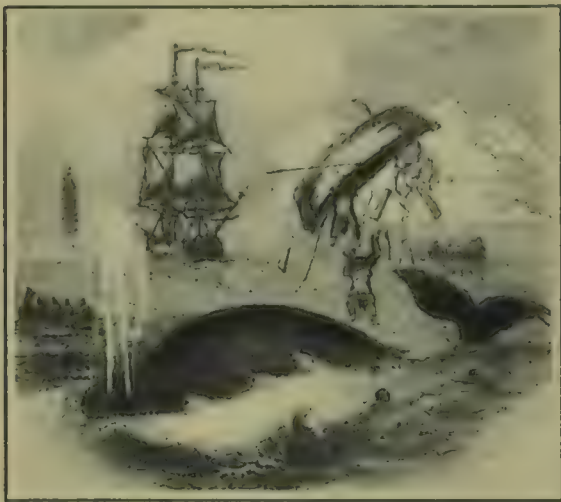
# THE WORLD OF SCIENCE.

## MODERN JONAHS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

EVEN the very elect may be drawn into folly by accepting "circumstantial evidence" without questioning its credentials. "Unimpeachable witnesses" have testified again and again to finding hibernating swallows in holes in cliffs; while others have no less positively assured us that they have seen them dragged from the mud of horse-ponds in winter. Nay, more, they have told us that they have actually seen them disappear beneath the surface of the water for their winter sleep. Gilbert White was sadly perturbed by the discrepancies of these "witnesses," and was himself inclined to believe that swallows left this country in the autumn for warmer climes. And he proved, in the end, to be right in his surmise.

Circumstantial evidence, again, has been cited to prove that eels were developed in ponds from horse-hairs dropped from the tails of horses when they came to the pond to drink. Unbelievers were promptly confounded by the display of one or more wriggling "hair-worms" taken from the pond. These are well-known worms, in thickness scarcely exceeding a horse-hair, and as much, sometimes, as a foot long. What more convincing evidence would you have! The mode of generation of the eel, and the strange story of its early life, were discovered, as it were, but yesterday, and proved to be not in the least degree like that vouched for by the authorities of the times I speak of.



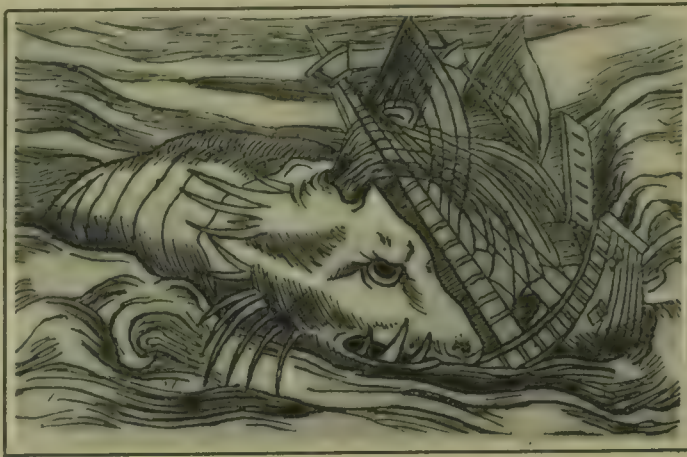
PERILS OF OLD-TIME WHALING: A DRAWING MADE IN THE DAYS WHEN THE WHALE WAS SUPPOSED TO BE A FISH.

The old writers on Natural History had to depend largely for their information about whales on mariners' yarns. Then, as now, the whale was commonly supposed to be a fish; and in this illustration, from Olaf Magnus, a fish with spiny gill-covers served as a model. According to the ancient historians, not merely men, but whole ships were sometimes demolished by these monsters of the deep.

For six or seven centuries, in Western Europe, it was believed that the barnacle-geese were hatched from those curious shell-encased creatures we know as "barnacles." Some, indeed, dared to doubt the truth of this. Perhaps they were caused to waver by the picture, given in Gerard's "Herbal," of barnacles growing on rocks, out of the water, tree-fashion, and liberating young geese from their shells! The whole of this amazing story I must tell on another occasion: suffice it to say it was solemnly and circumstantially confirmed by Sir Robert Moray, who, in 1661, read a paper at the Royal Society in which he described the "bird-like creature" which he had observed within the common ship's barnacle. Doubtless he was convinced that he really saw this, and that he must believe the evidence of his own eyes. It was not so much his eyesight as his powers of interpretation which were at fault. He was very certainly lacking in ability to weigh the value of evidence.

Though we are growing more exact in our mode of thought, and more discriminating about what is offered us in the guise of "fact," we are still strangely credulous about things which are incredible. I have recently come across two instances of this child-like

credulity. Both concern men who are said, within our own times, to have been swallowed by whales, and have lived to tell the tale—thereby, of course, confirming the story of Jonah and the whale. The



A GREENLAND WHALE REVENGES HIMSELF ON HIS AGGRESSORS: AN OLD ENGRAVING.

The perils of whaling in the early days were many, since the harpoon had to be launched by hand from a small boat. Sometimes the victim turned on his aggressors; or at others wrecked the boat during the death-throes, or "flurry." In this old engraving, a Greenland whale has had his revenge!

first of these revives an account, now nearly thirty years old, of a man who was swallowed by a sperm-whale. He was one of the crew of a boat which was being held in check while the harpooner launched his weapon. The next instant, caught by a blow from the tail of the wounded animal, the boat was capsized and the men were struggling in the sea. A second boat coming up, all but two of the men were rescued, and the other two were regarded as lost.

But the whale was killed, and "in a few hours the great body was lying by the ship's side" and the men began to remove the blubber. They worked all day and part of the night. Next morning they attached some tackle to the stomach, which was hoisted on deck. The sailors were then startled by something in it which gave spasmodic signs of life; and opening it, lo! inside was found one of the missing sailors, "doubled up and unconscious." Laid on deck, and soused with sea-water, he revived, "but his mind was not clear," so he was placed in the captain's quarters, where he remained for two weeks a raving lunatic. By the end of the third week, however, he had recovered and resumed his duties. But his face and hands were bleached to a deadly white by the action of the gastric juices of the whale's stomach.

Next there follows the man's description of his



A WHALE THAT COULD EASILY HAVE TAKEN JONAH INTO ITS MOUTH, BUT NOT THROUGH ITS GULLET: THE COMMON "FINNER" WHALE, SHOWING THE COMPARATIVE SIZE OF ITS MOUTH AND A MAN.

The mouth of the baleen whale is of prodigious size, and could well contain, in the case, say, of the Greenland whale, fifty men—packed close. In the common "finner" whale, shown here, some idea of the size of the mouth in relation to the size of a man can easily be gauged. But the passage to the gullet, in all these, is far too small to admit a man's body.

experiences. He felt himself slipping along a smooth passage, and finally emerging into a large chamber with slimy walls. With horror he realised that he was in the whale's belly, and gave himself up for lost. He could easily breathe, but the heat was terrible; and presently he became unconscious, remaining so till he found himself, at last, in the captain's cabin. I have curtailed the story, but it is circumstantial enough in all conscience. Are we, however, to believe it? Most emphatically, No! According to this account, he must have been in the whale's stomach somewhere round about thirty-six hours, probably more. Under the circumstances he could not have lived as many minutes.

So long as a spark of life remains the heart must beat, though ever so feebly. And with every beat the blood in the arteries is driven outwards, to be returned by the veins to the heart. A very few pulsations of the heart and arteries would suffice to drive every particle of the arterialised, or oxygenated, blood, present in the body at the moment of entering the whale's mouth, into the veins. Where, in this air-tight stomach, was fresh oxygen to be obtained? Lacking this, speedy death is inevitable. In spite of the wealth of detail which accompanies this story, it is incredible. I need not labour the point.

And now for the second story. This comes to us very specially recommended, since it is an account by a missionary to whalers of an adventure which befell himself. "One day," we are told, "when the men were 'fishing' he fell overboard into the shoal, and was swallowed by a whale. Luckily, he was seen to fall, and the whale was harpooned. It is a fact that when a whale is harpooned it at once evacuates the contents of its stomach, and the missionary came to



JONAH EMERGING FROM THE MOUTH OF A PILOT WHALE, WHICH COULD NOT HAVE SWALLOWED EVEN HIS HEAD: AN ANTIQUE CARVING ON A CHURCH DOORWAY.

The model for the whale, in this case, was evidently furnished by the pilot-whale (*Globicephalus*), a species often stranded on our coasts, and, as whales go, quite a small species, not exceeding 20 ft. in length. Hence it could not have swallowed even Jonah's head!

the surface and was saved." Really? Now let us examine this story. Whalers would like very much to get plump into the middle of a "shoal"; but they have to be content with stealthily creeping up to their intended victims one at a time. But let that pass. It was very fortunate that in the hurry and excitement of the moment the whalers should recognise which of the "shoal" had so incontinently swallowed their missionary; and, further, be so fortunate as to harpoon the culprit. Is there any evidence that he was ever swallowed? He might have been held in the mouth. Thirdly, it is not a fact that whales, when harpooned, "at once evacuate the contents of the stomach."

Not one of these stories—for there are many, including that of Jonah—will stand the test of criticism. I have often wondered, by the way, what would happen to the captain of one of our liners who, to allay the fury of a storm, pitched one of his passengers overboard. I fancy one of his Majesty's Judges would take very drastic action, and that the captain would lose even more than his ship.





Four-in-hand . . . . Jingle, jingle . . . . Ta-ta-ra-ta . . . . 1890 . . . . Wasp waists and leg-o'-mutton sleeves . . . .  
 1905 . . . . feathers, striped frocks, long gloves, parasols . . . . champagne . . . . The Royal Enclosure, very Royal  
 . . . . 1928 . . . . Cool, patterned lawns, fairy frocks . . . . Sleek, silent cars . . . . grey toppers . . . . *they* never change  
 . . . . the luncheon-basket . . . . Fizz? . . . . M'yes . . . . although most people now prefer Worthington . . . . 1928.



## THE BENGUELLA RAILWAY AND LOBITO BAY.

## A GREAT AFRICAN PROJECT; AND ITS ORIGINATOR.



AN ARTICULATED GARRATT ENGINE: THE WORLD'S MOST POWERFUL TYPE OF LOCOMOTIVE ON A 3 FT. 6 IN. GAUGE, ABLE TO HAUL 500-TON LOADS OVER A GRADIENT OF 1 IN 40.



A BRIDGE ON THE BENGUELLA RAILWAY OVER THE CATUMBELA RIVER IN A DISTRICT OF SUGAR PLANTATIONS: ONE OF THE LONGEST OF THE SINGLE-SPAN "THROUGH" TYPE IN AFRICA.

THE ORIGINATOR: SIR ROBERT WILLIAMS, BT., MANAGING DIRECTOR OF TANGANYIKA CONCESSIONS.



THE PIER AT LOBITO BAY IN DECEMBER 1905: AN INTERESTING RECORD OF THE FOUNDATION OF A NEW AFRICAN PORT IN CONNECTION WITH THE BENGUELLA RAILWAY.



THE NEW GOVERNMENT QUAY AT LOBITO, 235 METRES (OVER 760 FT.) IN LENGTH: AN IMPORTANT NEW OUTLET TO THE SEA FOR CENTRAL AFRICA—A CONTRAST TO THE OLD PIER SHOWN OPPOSITE.



THE ARRIVAL OF A MAIL TRAIN AT CHINGUAR STATION, A GROWING TRADE CENTRE FOR THE EXPORT OF MAIZE FROM ANGOLA: A TYPICAL SCENE ON THE PLATFORM.



THE KOHEMA FALLS, NEAR KOHEMA STATION: A CATARACT (325 FT. WIDE AND 144 FT. DEEP) TUMBLING OVER A BLACK BASALT CLIFF, AND RESEMBLING THE VICTORIA FALLS IN MINIATURE.

The conception of the Benguella Railway and the harbour of Lobito Bay, in Portuguese West Africa, emanated from Sir Robert Williams, on whom a Baronetcy was conferred in the recent Birthday Honours for his work during the last half-century in the development of Africa. It was he who promised Rhodes, at the time of his death in 1902, to do his utmost to complete his project for a Cape-to-Cairo Railway, and the Benguella Railway is the latest feeder to the main trunk line. It has a 3 ft. 6 in. gauge, the standard gauge of the South African Railway systems. This foreshadows through express trains from Lobito Bay to Johannesburg, Durban, and Cape Town. The Benguella Railway will provide many districts of Central Africa with a western outlet to blue water at Lobito Bay some thousands of miles nearer to European ports than any other outlet on that continent. When Sir Robert Williams discovered the Katanga Copper Belt, in the Belgian Congo, he at once

saw the need of securing the most direct route to the coast, and built this line with the whole-hearted co-operation of our Portuguese Allies. Katanga is 2400 miles from Cape Town and some 1800 miles from Beira, but only 1200 miles from Lobito Bay, a magnificent natural harbour. The Benguella Railway is already open for public traffic as far as the old Angola-Belgian Congo border, about 800 miles from Lobito Bay. Through connection by rail between Lobito Bay and Elizabethville will be established in 1930, affording through rail connection without change of coach to all parts of South and Central Africa. The Benguella Railway Company has just issued a handbook on Big-Game Shooting in Angola, and the hunter anxious to find a new field should apply to the Director of Publicity, London Committee, Benguella Railway Company, Friars House, New Broad Street, London, E.C.2.





Wherever the right people meet, there also you will  
meet the right cigarette — De Reszke, of course!

**DE RESZKE**

Virginias — 10 for 6d.

*'Ivory'-tipped  
or Plain*

20 for 1/-  
50 for 2/6

IF YOU LIKE TURKISH. TRY THE NEW DE RESZKE 'TURKS'—10 FOR 6d.



## THE WORLD OF MUSIC.

### CURRENT OPERA.

THE second production of the Light Opera season in English at the Court Theatre is a triple bill consisting of Vaughan Williams's "Shepherds of the Delectable Mountains," de Falla's "Puppet Show of Master Pedro," and Schubert's "Faithful Sentinel." The diversity in character of the music of this triple bill ought to draw large audiences to the Court, if it were true that by appealing to three different kinds of taste you drew three times the number of people you can attract with one appeal. Unfortunately, the problem of filling a theatre is not so simple as that.

It will take many sporadic attempts at running light opera seasons in English by English artists before a permanent light opera company is safely secured; and perhaps we shall never see that permanency which is desired, but shall have to content ourselves with the persistency of the sporadic. In any case, Mr. Johnstone-Douglas and his opera company are putting up a brave show. If their "Cosi fan tutte" production was deficient in the refinements of singing and acting, there was considerable gusto in the more farcical moments which gave great pleasure to the audience, and both Mr. Cranmer and Miss Vivienne Chatterton showed promise as operatic singers.

The Vaughan Williams one-act opera, with plot taken from Bunyan's "Pilgrim's Progress," is a typical example of Vaughan Williams's pre-Raphaelite music. I don't know another name which so aptly describes the pale, sad colours of his harmony, the invertebrateness of his rhythm, and the general Burne-Jonesishness of his melodies, which remind me of the lines of the draperies on Burne-Jones's women. It is very odd how strangely out of key with the present age Vaughan Williams's temperament is, although he is one of the pioneers in the rediscovery of English music from the more technical side. And yet there is perhaps something invertebrate and helpless about the generation immediately before and after the war, but this is totally out of key with the new spirit that is stirring.

De Falla's "Puppet Show" is, on the other hand, an extremely lively work, executed with the Spanish composer's customary vivacity and economy. It is

not de Falla at his very best from a purely musical point of view, but it is a good entertainment. Mr. Arthur Cranmer sang Don Quixote with commendable sincerity and force, and Miss Kathleen Beer was a lively boy narrator whose words were for the most part audible. The puppets are attractively designed, and Mr. Trend's version of the Spanish original sounds well to English ears.

The last item of the triple bill is the Schubert opera, which was composed in about his sixteenth year. It is simple, straightforward "operatic" Schubert, with nothing of the dramatic power or originality of his early songs; but it is nevertheless very pleasing and attractive music, which fits the situations well, and the opera makes a direct unflinching appeal by its very straightforwardness and simplicity. Nobody can compose music with this sort of naiveté to-day; nor, indeed, could any composer be found who would set such a simple sentimental plot. In Schubert's time, however, the story of the deserter who had left his regiment and gone back to his village farm, and is then saved from being shot by the wiles of the lady squire, who is loved by the captain of the regiment, would have a universal appeal. Those were the days of Napoleonic but not of "serious" wars, and deserters were both numerous and popular.

At Covent Garden the Italians have been continuing their season. "Turandot," Puccini's posthumous opera—has been given with great success, and there has been a general recognition among musicians that it is one of Puccini's finest achievements. If it has not got the lyrical spontaneity and charm of "La Bohème," it is a masterpiece of workmanship, and reveals Puccini's remarkable dramatic power. Further, in the choruses of the first act Puccini showed how much he had learned from Moussorgsky, and this act is a triumph of orchestration, with its admirable blend of Chinese "atmosphere" and Italian melodrama.

As the Princess Turandot, Miss Eva Turner made her first appearance at Covent Garden. She made a great hit at once, for she has a voice of remarkable purity and strength, which is ideally suited to the "cold" statuesque part of the cruel Princess. As Santuzza in "Cavalleria Rusticana," she was not so well suited, although she sang with great ability. Her voice is inclined to hardness at times, but she is a remarkable artist and a great acquisition to the

ranks of serious English operatic singers. Associated with her in "Cavalleria Rusticana" was Tom Burke, who acted and sang with great ability as Turiddu. In the same bill was "Pagliacci," which received what must have been one of the finest performances ever given of this much-hackneyed opera. I could not help wishing that the audience had been full of English baritones to hear how Giovanni Inghilleri sang the famous prologue. It was masterly in its ease, breadth, and expressiveness. Most English singers show signs of serious strain when they are singing this prologue, without making half the effect and with none of the light and shade which Signor Inghilleri gave to it so easily.

Then Signor Pertile's Canio was on the same level. There is not an English tenor who could come anywhere near displaying the vocal breadth and the dramatic power of Signor Pertile. Add to these two a prima donna, Rosetta Pampanini, who has not only an unusually beautiful voice, but is very attractive, and acts with great charm and skill, and one can realise how exceptional this production of "Pagliacci" was. I sat through the whole performance—a thing I have not done for years, since "Pagliacci" has become so intolerably hackneyed—so this shows what first-rate singing and acting a fine *ensemble* (under Signor Vincenza Bellezza) will do for an opera.

The performance of "La Bohème" with Margherita Sheridan as Mimi, was also a good one, but not of the same all-round excellence. Nevertheless, "La Bohème," sung with ability and played with a good orchestra and conductor, remains one of the most attractive operas ever written. I think it is a lyrical masterpiece which will outlive many far more pretentious works. Every time I hear it I am struck by fresh beauties. And it is astonishing what a master of instrumentation Puccini shows himself to be in this charming work. The score is full of delicate touches of exquisite beauty, and his musical tact throughout is unflinching. Considering the slightness of the libretto, it is all the more surprising that Puccini should have been able to carry off a long three-act opera with very little emotional contrast by sheer lyrical invention.

The chief interest of the opera season that remains is the expected appearance of Chaliapin as Mephistopheles in Gounod's "Faust," and as Boris Godounov. The dates of these events are not yet

[Continued overleaf.]



## ORIENT LINE CRUISES

By new s.s. "ORFORD" 20,000 Tons  
and s.s. "OTRANTO" 20,000 Tons

**NORWAY and  
NORTHERN CAPITALS**

**WEEKLY SAILINGS**

Write for Programme:  
Managers: -ANDERSON, GREEN & CO LTD  
5, Fenchurch Avenue, London, E.C.3.  
West End: 14, Cockspur Street, S.W.1.  
Offices: 1, Australia House, Strand, W.C.2.

Keep pace with time — fly

**IMPERIAL  
AIRWAYS**

Telephone: Regent 7861  
—or any Travel Agency.





BY APPOINTMENT



## WINNING SMILES AT ASCOT

Backing a winner is by no means the least important of the day's proceedings when one goes to Ascot. But there are other things besides horses, clothes — the latest creations of London and Paris — the country in June — luncheon — and of necessity

# Cerebos

## SALT





## Fine Rings

1. Diamond, Platinum & 18 ct. Gold, £21
2. Sapphire, Diamond, Platinum and 18 ct. Gold, £22
3. Diamond and Platinum - £175
4. Diamond and Platinum £13 10s.
5. Sapphire and Platinum - £16
6. Diamond and Platinum - £40
7. Diamond, Sapphire & Platinum £310
8. Sapphire, Diamond & Platinum £28
9. Square cut Diamonds and Platinum £60
10. Emerald, Diamond & Platinum £30
11. Spinel Ruby, Diamond and Platinum £65
12. Diamond and Platinum - £120
13. Emerald, Diamond & Platinum £110

Our selection of rings includes the modest as well as the magnificent, and coming to us you would know that the ring you chose, though quite moderate in price, had been designed by craftsmen who are accustomed to work in stones and settings of almost fabulous worth.

Send for Illustrated Catalogue

# The GOLDSMITHS & SILVERSMITHS COMPANY LTD

Jewellers and Silversmiths to H.M. The King

112 REGENT STREET LONDON, W.1

(Corner of Glasshouse Street)

NO BRANCH ESTABLISHMENTS ANYWHERE

## THE EVOLUTION OF CRIMINAL INVESTIGATION.

(Continued from Page 1162.)

explored the Seine and the Marne, although both rivers were at a considerable distance from the house.

Then abruptly the detectives discovered a queer vehicle in the workshop of a wheelwright, where the suspected men had left it for repairs. It was the "poussette" which later became so notorious. This was a species of push-cart, made of two bicycle wheels fastened under a deal box to which long handles had been added. One of the wheels was twisted and several spokes broken. Nourric and Duquesne, who were bricklayers and jobbing electricians, proved conclusively that they used this home-made vehicle to transport their tools and material. They declared that on the day following the disappearance of Deprez they had carried a heavy load of bricks and piping to a contractor's yard. This was found to be true. But—at the laboratory—tiny smears of blood were found on the sides of the deal box, and the blood was human. Nourric triumphantly pointed to a jagged cut on his right hand.

"That is where the blood came from," he cried, with a twisted smile. So far, the police were hopelessly beaten. But now the laboratory expert set to work. Microscopic examination disclosed several grey hairs in the congealed blood, and these hairs had been recently cut by a barber's scissors. The hair of the suspected men was long and tousled, but the missing employé had been to a hairdresser on the very day he was last seen. Thereupon, Nourric and Duquesne were detained, and a *juge d'instruction* nominated. A week later, a boatman dragged a sack from the Seine which contained the body of the unfortunate Deprez. He had been killed by a blow on the head. Insulated wire was twisted round the body, which was doubled up and terribly swollen, but nevertheless identified. The hands were fastened behind the back by a handkerchief—an ordinary sixpenny bandanna.

Although grave suspicion rested on Nourric and Duquesne, they could not be convicted without definite proof. This proof the great scientist and head of the Paris laboratories, M. Bayle, obtained in so striking a fashion that, whilst in truth he has carried out many infinitely more complex and difficult investigations, the public and the jury were startled by the precise details and unshakable logic of his demonstration. The common sixpenny kerchief had a flaw in the weaving, a flaw due to a mistake committed by the weaver on his loom. It was ascertained in which factory the fabric had been manufactured, and also that this particular type of red-and-white cotton was made in squares of so many yards. Eight dozen handkerchiefs had been cut from the piece. These were traced to the tradesmen who had bought them, and to the various customers. The flaw ran through every single handkerchief. The mother-in-law of Nourric had bought six, but could only produce four. The fifth was found in the pocket of Nourric, and the sixth twisted around the wrists of the dead man. This proof of the culpability of the two prisoners was final; the jury found them guilty and they were sentenced. It is a remarkable instance of the great services the scientists in the laboratories will be called upon to render to the police, and the value which otherwise unimportant clues can acquire when submitted to their expert examination. The flaw which M. Bayle discovered was merely that there were three red threads too many in one of the stripes.

Without the science of the laboratory, such a trifling difference would certainly have passed unnoticed. Nor are the experts obsessed only by the desire to establish a man's guilt. There are many cases on record where the laboratory has succeeded in proving a suspected person's innocence. A short time ago, a shop was broken into, and the safe rifled. The door which was forced had been recently painted, and the yellow paint was deeply scored where the burglar had split the wood with a chisel. The police arrested a man who was known to have been already convicted for housebreaking, but who since his release from prison had been in steady employment. A tool discovered in his room was smeared with yellow paint, apparently the same as that on the shop door. On this evidence, the fellow, who had unfortunately been seen near the scene of the crime, was committed for trial. The laboratory expert examined the paint on the chisel and some taken from the splintered woodwork. Under the ultra-violet-ray lamp, the former glowed with a red fluorescence, whilst the sample from the shop became white. This led to chemical analysis, and it became evident that their molecular composition was totally different. The man was, of course, released, and a week later the real burglar was caught.

## THE WORLD OF MUSIC.—(Continued from previous page.)

advertised, but they are not far off. "Faust" will probably come back to public favour with the present revival, for it is an opera that will survive its unfashionable period. Gounod was the most gifted of nineteenth-century French opera composers, and, if "Faust" had not become so trite and hackneyed that all its tunes are known almost to every cab-driver in the world, it would still be a great box-office attraction. Yet it is an odd fact that at its first appearance it was not the success it became later.

"Faust" is a much older opera than most of the modern favourites. Its first performance was in 1859, at the Théâtre Lyrique, Paris, and our contemporary opinion of this opera may be quoted from Grove: "The fantastic part of 'Faust' may not be quite satisfactory, and the stronger dramatic situations are perhaps handled with less skill than those which are more elegiac, picturesque, or purely lyrical, but in spite of such objections the work must be classed among those which reflect high honour on the French school." It is probable that this verdict will not be changed, as it sums up the truth about "Faust" very well.

W. J. TURNER.

We regret to find that a book review in our last issue gave incorrectly the price of "Michelangelo, His Life and Work." By Adolfo Venturi. Translated from the Italian by Joan Redfern. With 296 Reproductions of the Artist's Work in Sculpture, Architecture and Painting. Published by Frederick Warne and Co. The price of the work, which is a handsome volume lavishly illustrated in collotype, is 31s. 6d. net, and not 7s. 6d., as inadvertently stated in our article.



*Click! went the 'Kodak'*



Great fun—a 'Kodak,' and yet it is fun that yields abiding fruit. It makes in half a second a thing which may last half a century. "Click" is all it says, and yet it speaks volumes. Get your own 'Kodak' without delay. Life without a 'Kodak' is life writ in water.

*Take a 'Kodak' with you*



## THE CHRONICLE OF THE CAR.

## ON EXHIBITION STUNTS.

AS a general rule, I am not much attracted by exhibitions of special stunts with new models of cars. I seldom find that the things they are required to do in the presence of a carefully selected attendance are things I should ever want to do myself in the ordinary course of events. Furthermore, I cannot wholly get rid of the suspicion that the car which is showing off is just a little bit better fitted for its tricks than the ordinary man's. The Rover Company gave a demonstration a week or two ago of what their two-litre six-cylinder can do which was quite another sort of show. It was really impressive, and even the most hardened "stunt-fan" could not fail to be moved to enthusiasm at some of the performances put up by this car.

A Test of  
Rover Qualities.

The object of the tests, which were carried out under R.A.C. observation

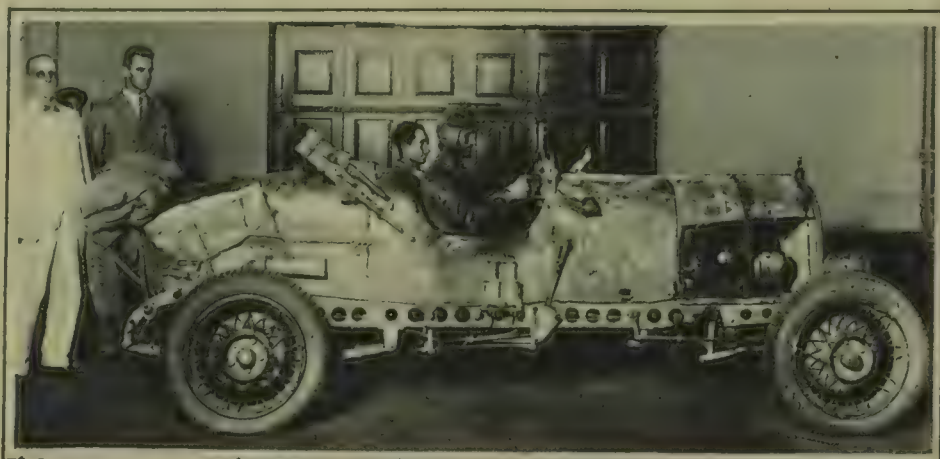
(and no stricter watch can possibly be imagined), was to demonstrate the flexibility, engine-power, hill-climbing, braking-power, power and smoothness of the clutch, and the petrol consumption—in fact, practically all the things we should like to know about our own cars. The demonstration was given at Brooklands, and consisted of the following events.

The car used was the standard two-litre six-cylinder with a Weymann saloon body, complete in running order ready for the road. The flexibility of the engine was demonstrated as follows: The steering was locked hard over, and on top gear the car was allowed to wander round and round in circles by itself. I do not know what the speed was, but it was certainly less than three miles an hour. It was very curious to watch, as the absence of a driver, the almost complete absence of noise



OUR "CAR OF THE WEEK": A TWO-LITRE SIX-CYLINDER ROVER AMONG ROMAN TOMBS IN HUNGARY, DURING A TOUR ACROSS EUROPE.

This Rover car recently accomplished the journey from Coventry, across France, Germany, Austria, and Hungary, to Budapest, the Hungarian capital. It is here seen on the site of the Roman city at Aquincum, a few miles from Budapest, on a roadway, flanked with Roman stone tombs, leading to the Museum.



A "FARTHEST EAST" MOTORING RECORD: MR. FRANCIS BIRTLES, PASSING THROUGH RANGOON ON HIS WAY FROM LONDON TO AUSTRALIA IN A CAR FITTED WITH DUNLOP TYRES. When he reached Rangoon, it is stated, Mr. Francis Birtles had already beaten all existing records for a "Farthest East" run. His success speaks well for the durability of Dunlop tyres.

from the engine, and the perfectly steady snatchless drive of the car suggested something supernatural. Before this was done the car was driven over the measured half-mile on top gear at an average speed of  $3\frac{1}{2}$  miles an hour. This, of course, was not so impressive, especially as it is a fashionable speed for super-flexible cars to claim. Nevertheless, it certainly gives convincing proof of first-class carburation and ignition.

Spectacular  
Hill-Climbing.

The next event consisted of climbing the test hill from a standing start at the bottom towing a 10-25-h.p. saloon. The six-cylinder carried the R.A.C. observer as passenger. This was done two or three times, I think, with apparently considerable ease. When the cars were on the one-in-four section, the performance became really spectacular.

The next test, which was one of the most striking, was of the clutch; and in order to show what sort of a clutch the Rover people fit, the car was driven nearly to the top of the test hill, and when there

the clutch was released. As soon as the car began to run backwards the engine was raced up and the clutch let in. The car moved away again and finished the climb. I am not sure that this event did not impress me more than any of the others, although the second part of the clutch test was nearly as remarkable.

Testing the  
Clutch to  
the Limit.

This consisted of engaging the top gear when the car was at a standstill, racing the engine with the clutch out, and when it was turning over at very high speed letting it in with a bang. What the driver did was to jerk his foot off the pedal just as, in the days of our novitiate or when we are clumsy or tired, we have done ourselves dozens of times. The car simply moved away without the slightest sign of jerk or protest

[Continued overleaf.]



# Rolls-Royce Recommend Wakefield Castrol

IT is fitting that the Manufacturers of ROLLS-ROYCE, the Aristocrat of Cars, should recommend Wakefield CASTROL, the Aristocrat of Lubricants.

The reputation of Wakefield CASTROL is unassailable. In tests of speed, endurance and reliability this famous lubricant is the first choice of the Experts.

Over 230 Motor Manufacturers, including Messrs. Rolls-Royce, Ltd., show their recognition of these facts by recommending its use.

You may not own a Rolls-Royce, but you can use a lubricant of the same irreproachable quality—

WAKEFIELD



## ENGINE

Use Wakefield CASTROL XL.  
GEAR BOX & REAR AXLE.  
Use Wakefield CASTROL "S."

## CHASSIS.

Use Wakefield CASTROLEASE  
(Medium).

C. C. WAKEFIELD  
& CO., LTD.,  
All-British Firm,  
Wakefield House, Cheapside,  
LONDON, E.C.2.



# B A S I C B A L A N C E



## WITH THE UTMOST CONFIDENCE—



ONLY

£375  
for the chassis

£475  
for the tourer

£495  
for the saloon

Other types of equal value  
BRITISH & VAUXHALL

the driver sits behind the wheel of the Vauxhall 20-60. Was ever a car under such perfect control! Top-gear performance in the crowded town and a finger-tip change on the hill. The lightest steering imaginable and, even though the speed be 40, 50, 60—or more, perfect steadiness on the road and the power to stop sweetly and promptly by a slight pressure of the foot.

Write for *The Vauxhall 20-60*  
and *Why it is the Six Superexcellent*  
also *The Safety Factor in Motoring.*

# Vauxhall

The six superexcellent

## 20-60

VAUXHALL MOTORS LIMITED

LUTON - BEDFORDSHIRE

BBR 38



(Continued) from the engine or transmission, and immediately began to gather speed.

Then came the brakes. The first part of the test consisted of hitching the 10-h.p. saloon on to the front of the demonstration car and making the latter hold both cars on the one-in-four part of the test hill by means of its brakes alone. That, again, was a really notable feat, carried out, apparently, fairly easily. At all events, there was no hesitation about the manner in which the big car came to rest on the worst of the hill and stayed there.

#### Reverse-Power of Brakes.

The Rover people are not satisfied with this. They demonstrated that their four-wheel brake system is equally powerful on the reverse. This is not always the case with four-wheel brake systems, as some of us have already discovered. Again with the smaller saloon tied on behind, the car climbed to the top and then dropped backwards and stopped quite comfortably two or three times. I am not sure that actually, from the spectacular point of view, this event was not the most successful. It looked perfectly horrible. People who accept the wild statements that are circulated about the gradients of hills about the country would have learned a good deal had they been present at this test. The one-in-four section of the Brooklands test hill with those two cars standing on it looked absolutely precipitous.

The last two tests consisted of a run over the flying half-mile, which was accomplished at a little over sixty miles an hour. At the moment of writing this the official report has not been published, but I understand that the figures I am giving are in the neighbourhood of the right answer. At a steady thirty miles an hour the car used one gallon for twenty-five miles.

I thought this demonstration really instructive. Nobody in the world wants to tow cars up hills of one in four, or to hold them and themselves down such precipices, but it is just conceivable that it might happen. Even if it did not, I know that it would give me, personally, a warm feeling of comfort if I knew that my brakes were as safe as all that. I have no desire whatever to lash my steering-wheel down and to watch my car slowly waltzing by herself, but if she would do that I do not think I should bother about adjusting the carburetter or altering the ignition. I thought the Rover Company were very wise in having the speed test at the end. Sixty miles an hour or

so over the flying mile is not terrifically fast in these days for a two-litre car, but it is a very respectable speed for a large, commodious saloon to put up. It probably represents the ambition of the average owner of a car of this class.

JOHN PRIOLEAU.

## THE GOLDEN BULL'S HEAD FROM UR.

A FIGURE FOUND OVER HUMAN VICTIMS IN A ROYAL GRAVE OF 3500 B.C.

(See Colour Illustration on Page 1175, and Reconstruction Drawings on Pages 1172-1173 and 1174.)

IN connection with the remarkably interesting exhibition of antiquities from Ur to be opened to-day (June 23) at the British Museum, we are giving in this issue a number of illustrations bearing on the discoveries made at Ur by the Joint Expedition of the British Museum and of the University of Pennsylvania Museum in Mesopotamia. Mr. C. Leonard Woolley, the Director of the expedition, supplies the following description of the bull's head reproduced in colour on page 1175.

"This is the head of a bull statue found standing in the shaft of a king's grave over the bodies of the human victims sacrificed in his honour. The body of the statue was of wood; the head of lapis lazuli and gold. The technique of its manufacture is interesting. The head, all except the ears and horns, was hammered up from a sheet of thin gold and set over a wooden core; the horns and ears, made separately, were fixed to this. Under the chin a deep cut was made in the wood, the edges of the gold being bent down into the cut, and here was inserted the beard: the base of this was a wooden board on which the tresses, cut from lapis lazuli, were set in bitumen, while the back and sides of the board were concealed by a plate of thin silver seamed by silver nails. The upper part of the woodwork went right up into the wood of the head, and was made fast to it by copper nails driven through the crown. The gold did not cover the crown at all; here the wooden core, left exposed, was coated with bitumen, and into the bitumen were laid the lapis lazuli locks of hair, each lock separately carved. The eyes, of white shell with lapis pupils enclosed in eye-sockets of lapis, were secured by copper bolts to the wood core of the head; a strip of gold, nailed on behind the horns, completed the neck, and a

narrow band of mosaic in shell and lapis formed a collar to mark the distinction between the metal head and the wooden body. A row of engraved shell plaques ornamented the front of the figure, set between the legs just below the level of the beard.

"The bearded bull has now become for us a commonplace of early Sumerian art. The bull is the symbol of strength, is the natural victim for sacrifice to the gods, and may itself stand for the god. By the addition of a beard, the regular attribute of deity, the sacrificial animal may be in some measure identified with the god to whom it is offered, may become 'the great Bull of Heaven'; certainly with this curious appanage the bull acquires an extra religious significance which makes it a favourite subject for amulets and for sculpture. It is possible that this gold-headed bull was not really an independent figure, but was part of a harp: if so, the instrument differs in type from that found by us in the queen's grave, but might agree with one represented on one of the shell plaques inset in the breast of the animal."

The bull statue above described, and another with a head of copper, both appear in Mr. A. Forestier's reconstruction drawings, on pages 1172-1173 and 1174, of the scene in the tomb-shaft before and after the human sacrifice.

The first summer meeting of the Three D.s Golfing Society was held on the excellent course of the Sonning Golf Club on June 16 and 17, by invitation of Messrs. F. H. Richmond and G. M. Wright. On the Saturday the eighteen-hole medal competition was won by Mr. R. E. Driscoll (70 net); with Mr. S. M. Spence second (73 net). The eighteen-hole medal competition in the afternoon was won by Mr. J. D. Prytherch (73 net); with Mr. E. F. Cutts second (76 net). On the Sunday the nine-hole bogey competition was won by Mr. Wellesley Smith (3 up); with Mr. W. Davis second (1 up). In the Debenites v. Tristonians foursomes, the Tristonians won by 6-3. The aggregate prize (over thirty-six holes) was won by Mr. G. Maurice Wright (151 net). The arrangements were in the hands of Mr. Ernest Mitchelmore, the Secretary of Sonning Golf Club. The Three D.s Golfing Society comprises Debenham Securities, Debenhams Limited, and the Drapery Trust.



## FLEXIBLE THREE-POINT SUSPENSION

THE engine, clutch, and gear box of the Wolseley "Silent Six" are constructed all in one, constituting a very stable and rigid unit, which is suspended in the frame at three points on flexible rubber buffers. This construction successfully absorbs engine vibration and eliminates danger from chassis strains . . . another

# WOLSELEY

"secret" of the silent, vibrationless running of the Wolseley Six. It is a marvellously smooth and silent car at all speeds from six to sixty m.p.h. and delightfully easy to handle. The coach-built bodies are beautifully finished in a wide choice of colours and the very lavish equipment includes:—Dipping

Head Lights, Locking Handles to Doors, Independent Adjustable Front Seats, Eight-Day Clock, Electric and Bulb Horns, Automatic Screen Wiper, Folding Luggage Grille and Straps, Petrol Gauge on Dash, Spring Gaiters, Shock Absorbers, etc.

Arrange with your local dealer for a trial run.

16/45 h.p. Six Cylinder . . SALOON £495 . . TOURING CAR £450



WOLSELEY MOTORS (1927) LTD., ADDERLEY PARK, BIRMINGHAM



# £350- and the 'SILENT KNIGHT' ENGINE

Value that is astonishing the world! Six cylinders, of course, with their sweet, easy torque, and the famous Knight sleeve valves with action smooth as a turbine. Seven bearing crankshaft, air cleaner, oil rectifier, and every possible and conceivable refinement. There was never before such value as the Falcon-Knight. Let us arrange a trial run for you. Send to-day for the fully descriptive folder.

WHAT  
AMAZING!  
VALUE!



## FALCON-KNIGHT

WILLYS OVERLAND CROSSLEY, LTD., Heaton Chapel, Stockport.

Distributors for London: MORGAN & CROSSLEY, LTD., 42, Sussex Place, S.W.7



### VISIT 'THE GAZEWAY' on the Portsmouth Road, Surbiton.

Acres of beautiful gardens—in June and July a flowery mass of colour! Well worth a visit—and amongst these you will surely find the idea for your garden.

W. H. GAZE & SONS, LTD.

Gaze's were awarded a Silver Cup at the recent R.H.S. Chelsea Show.



Would you not like your garden laid out and planted by Gaze's experts?



HORNE BROTHERS'

## SHIRTS of STYLE

The many features, important and minor, that combine to impart character to Shirts, are all of them evident in Horne Brothers' very choice selection of Shirts tailored from

## Horrockses LUSTRE WEAVE Poplins

(In 5 Fashionable Shades, with Woven Cord Stripes)

For fashion and style, tastefulness in tone, and the comfort that skilful cutting alone can give, these Shirts are equal to anything London has to offer. They should be seen by every man who wants the best Shirt he can possibly get for 10/6.

10'6  
3 for 30'9

(Collars to match, with Twin Tabs and Stiffeners, 1/- each)



Chief Establishment and Post Order Department  
90 & 92 OXFORD ST., LONDON, W.1

Principal London Branches:  
50, Newgate St. 415, Oxford St.  
95, Moorgate. 4, Oxford St.  
36, Cheapside. 28, Coventry St.  
405, Bishopsgate. 421, Strand.  
56, Fenchurch St. 125-130, Strand.  
Also at BIRMINGHAM, LEEDS & WOLVERHAMPTON.



ON MUSICAL TASTE.

BY WALTER YEOMANS.

I AM to be privileged to write here fortnightly on musical matters, centralising on the reviewing of gramophone records. I feel that in this, my first article, I should attempt in a general way to outline what I hope to be the scope of my articles, and to give a broad idea of my aims.

After nearly ten years of intensive lecturing on music in all parts of the country to all types of persons—school-children, school-teachers, miners, villagers, Rotary clubs, Boy Scouts, convicts, members of literary, musical, philosophical, gramophone, and other societies—I am convinced that people are not against music, but that there is a marked hesitation to reveal evidence of interest in this lovely, necessary art, as would be shown unstintingly in regard to cricket, tennis, motor-cars, and other interesting everyday things. This decidedly unnatural attitude towards music can be partly explained by the fact that music is intangible—it cannot be seen, tasted, smelt, or felt, only heard; a great handicap which affects no other art or recreation. I feel, too, that this shyness partly arises from another factor—rather domestic and intimate. I suppose that practically all adults alive to-day were driven, when they were children, to “do” music by fond parents who lacked all discrimination in the choice of their “victims.” We had to bear the “torture” of being taught to sing, to strum on a piano, or to scrape on a violin, accompanied by a period of penal servitude during which our daily task was the study of the “theory of music.” And most of us, quite sensibly, abandoned music as soon as we could. Luckily, the children of the twentieth century are not relentlessly forced into the study of music; music-teaching is now conducted on almost rational lines.

Influenced by never-to-be-forgotten juvenile experiences, the average man and woman are scared of the technical terms of music. “Symphony” and “Sonata,” as mere names, terrify and even irritate them, whereas “Novel” and “Sonnet”—designations of literary forms—do not produce fright or antagonism, and are common words more or less understood by all.

(Continued in Column 3.)

CHESS.

CONDUCTED BY ERNEST IRVING.

To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

SOLUTION OF GAME PROBLEM No. III.

[1Rarq1k; 2p3p1; Q2p1p1p; 8; 4P3; 8; P1r3PP; 1R4K1.] It was no less a person than Capablanca who played 1. QR8, overlooking that by 1. R×R, Q×R; 2. QR4! he could have won a clear Rook, as 2. Q×Q cannot be played because of 3. RK1ch, and mate next move. After 1. QR8? Black (Sir George Thomas) should have played R×RP, with a certain draw at least. This was a clear case of the Push-Bah type of “inferiority-complex”; since then, Sir George, steeled by many a successful tussle with the Olympians, has brought himself to look upon the Medusa’s head without a tremor, and hack away unafraid!

(Position from “Chess Sacrifices and Traps,” by A. Emery.)

GAME PROBLEM No. V.

BLACK (14 pieces).



WHITE (14 pieces).

[In Forsyth Notation: rs3rk1; pbppq1pp; 1p2pb2; 4S2Q; 3PS3; 3B4; PPP2PPP; R3KzR.]

White to play, and mate in seven moves.

Black, who has been British champion, has made a mess of the Dutch defence to the QP, as the above position, after only ten moves, testifies. He must have expected trouble; but White’s 11th move was a surprise, and his 16th amusing to all but the victim.

ANSWERS TO CORRESPONDENTS.

L. WICKEN (Clapton).—Thank you for the two problems. The three-er has been anticipated. The other contains one good idea, but lacks variety, there being only four defences to the strong threat. Perhaps you could elaborate a little?

P. COOPER (Clapham).—In Game Problem No. IV., if —, 1. B×P ch, 2. Q×B check!

W E COOPER (Hinckley Dispensary).—Will look up the file and reply by post.

SENEK (Darwen).—In No. 4028 P×R (dis ch) is countered by PK6. You will have seen that you were in good company when you missed the best move in Game Problem No. III.

C H W (Manchester).—It is a matter of temperament. Tournament placings are frequently reversed in a match, and in our opinion a duel is the better way to settle the individual championship.

Continued from First Column.

It is for the average adult that I wish to have the honour to cater. I propose to discuss music just as one discusses clothes, food, a famous view, friends, and other usual things. I shall condemn Beethoven when we are asked to consider an inferior example of his creative work, and I shall praise, let us say, Irving Berlin when we are confronted with a fine piece of work from the pen of this clever man. I dislike oysters (although I would not prohibit their sale and consumption), and I cannot tolerate a single note of the music of Brahms (although I fully recognise the real greatness of this nineteenth-century composer). I am a staunch admirer of the so-called “classical” music of Bach and Handel, and I enjoy a revue, a music-hall “show,” and the cinema. I am not an opera-lover, but I do not blind myself to the genius of Verdi and Wagner. I state all this because I wish to impress upon my readers that I have no intention of being limited in my views. It is my intention to examine carefully all kinds and every kind of music from the points of view of enjoyment and interest. Sir Walford Davies has spoken to millions of people about “country runs in music.” I want to be a humble guide on musical excursions. They will not all be of equal success—some will be arduous, some thrilling, and some quite ordinary; nevertheless, I hope there will be many good times. It is in a holiday spirit that I wish to accompany my parties of readers. Passengers have the unfettered right to criticise the guide!

I am using the gramophone record as the means of illustration, because we can all study the same performance of any given piece of music, and we can repeat time and time again that piece of music until we know it as we know our greatest friend. The gramophone is now almost the principal domestic musical instrument, and music is absolutely “the only universal language.” Hence this combination of science and an art will enable us to be at one in our considerations.

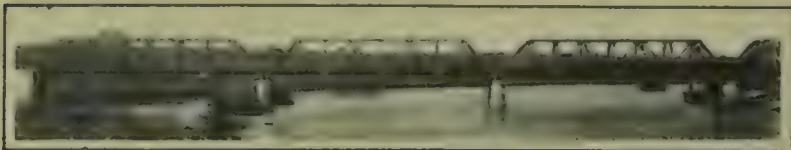
The BENGUELA RAILWAY

CAMINHO DE FERRO DE BENGUELA  
ANGOLA—PORTUGUESE WEST AFRICA.

CROSSING THE QUANZA RIVER



THE OLD WAY



THE NEW WAY

THROUGH CONNECTION FROM LOBITO BAY TO ALL PARTS OF AFRICA.

Trader, Tourist and Big Game Hunter should apply for Hand Book.  
Director of Publicity “London Committee,” Benguela Railway Co., Friars House, New Broad St., E.C. 2.

MUNICH AND THE Bavarian Alps

Come and see

1. **Munich:** its Exhibition, “The Modern Home”—its Festivals—its Galleries.
2. **Towns:** Augsburg, Regensburg, Passau, Lindau.
3. **Spas:** Reichenhall, Toelz, Aibling, Wiessee, Kreuth, Wörishofen.
4. **Alpine Resorts:** Garmisch-Partenkirchen, Oberstdorf, Berchtesgaden, Füssen, Tegernsee, Schliersee, Mittenwald.



MUNICH. FRAUENKIRCHE.

For prospectuses and information apply to—

VERKEHRSVERBAND,

Münchener Hauptbahnhof, Munich, Germany.



Factory Founded in  
1779 by Queen  
Juliane Marie of  
Denmark.



TRADE MARK



By Appointment  
to  
His Majesty  
King George V.

A SPECIAL EXHIBITION of  
ROYAL COPENHAGEN PORCELAIN

is now being held at the Factory’s  
Galleries,

2, OLD BOND STREET, LONDON, W.1

TRY IT IN YOUR BATH



By Appointment

SCRUBB’S CLOUDY AMMONIA  
MARVELLOUS PREPARATION

Softens Hard Water.  
Invaluable for LAUNDRY and Domestic Purposes.  
Allays the Irritation caused by Mosquito and other Insect Bites.

Cleans Plate, Jewellery, and Carpets.

Price 10d. & 1/4 per Bottle.

Of all Grocers, Chemists, Etc.

SCRUBB & CO., LTD., GLASSHOUSE ST., LONDON, S.E. 11.



THE WORLD  
SPA

WIESBADEN

Germany’s greatest Medical Baths. Notable performances in the Kurhaus and State Theatres. WORLD-FAMOUS THERMAL SALT SPRINGS AT 150° CURE GOUT, RHEUMATISM, nervous disorders, metabolism, diseases of the respiratory and digestive organs. Station of Rhine Steamers at Wiesbaden-Biebrich.

Good accommodation  
at moderate prices.

SALTS AND PASTILLES FOR EXPORT.

Hotel lists (8,000 beds) from the Municipal Information Office and Travel Bureaux.

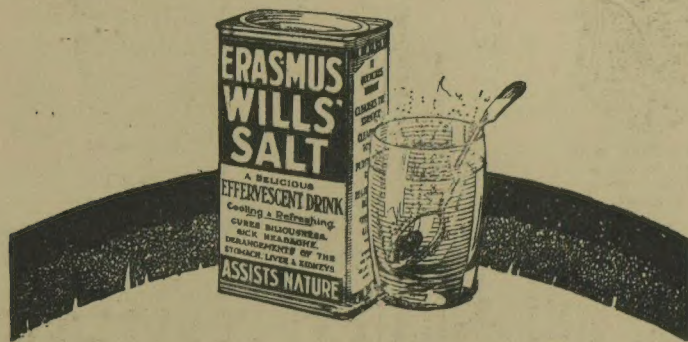




## "Tricoline" SHIRTS, COLLARS & PYJAMAS

are made from the famous "Tricoline" and enjoy a high reputation for smoothness and hard wear. In addition to their comfort and economy, their texture is close and lends refinement to dress, both in business and "off-duty" hours. Thoroughly well made, in a wide choice of plain shades and tasteful stripes, all the colours being guaranteed fast to washing.

"TRICOLINE" SHIRTS, COLLARS and PYJAMAS are sold by leading Hosiery, Outfitters and Stores everywhere. If any difficulty, write M2, "TRICOLINE" House, 19, Watling Street, London, E.C. 4.



## HEALTH

A little WILLS' SALT in a tumbler of water first thing in the morning means health all the day!

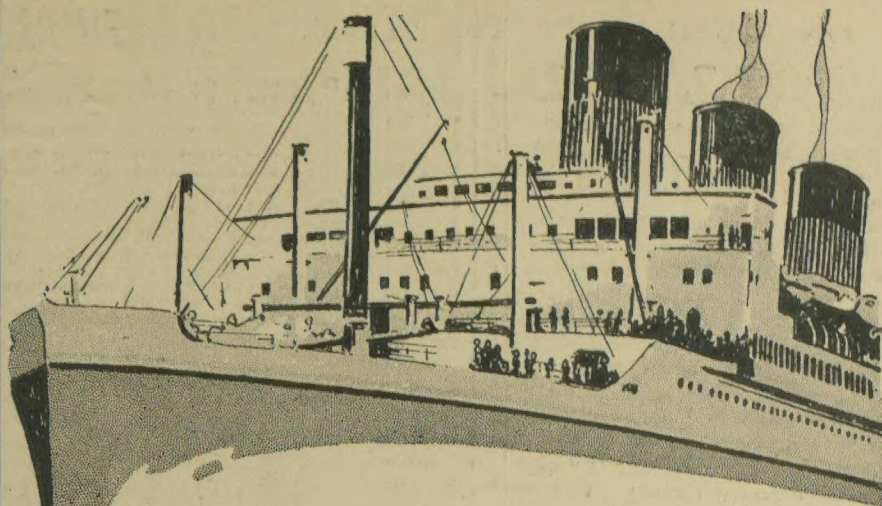
## WILLS' SALT

7d., 1/- and 1/9 per tin

SOLD ONLY BY

*The*  
**Boots**  
*Chemists*

BRANCHES EVERYWHERE



## NEW YORK in less than 6 days

JUST four hours in the Boat Train and you are at Plymouth. You have spared yourself a passage down Channel and the usual incidental call at a Continental port en route.

You step across the gangway into—Paris!

Atmosphere, surroundings, exquisite cuisine, unobtrusive but perfect service—all are eloquent of the unique City on the Seine.

Just five all-too-brief days and then—New York.

Weekly service by the luxury ships "France," "Paris," "Ile de France" by "The Route that cuts off the Corner."

## French Line

Apply to:—

COMPAGNIE GÉNÉRALE TRANSATLANTIQUE LTD.  
20, COCKSPUR STREET, LONDON, S.W. 1.  
or to all leading Travel Agents.

### FRANZENSBAD

The finest mud baths in the World, renowned for their curative effects in the case of women's ailments and diseases of the heart.

Numbers of cures in cases of heart diseases, women's ailments, sterility, gout, rheumatism and chronic constipation. Medical prospectus and all information concerning treatment, can be had from the "Kurverwaltung." Reduced prices before and after Season. Baths open from the 16th April.

### HUMROD'S ASTHMA CURE

Quick relief to sufferers from Asthma, Hay Fever, Colds, etc.  
1/6 a tin at all chemists.

### GERMANY

The country of infinite variety

You are welcomed everywhere.

Modern and mediaeval towns; art centres, spas, landscapes of unsurpassable beauty and grandeur. Write or call for full information about travel and stay (no tickets sold), for illustrated booklets on any parts of Germany (free); list of 300 conducted and independent tours through Germany arranged by British Tourist Offices; and Leaflet "Week-end on the Rhine and Moselle."

GERMAN RAILWAYS INFORMATION BUREAU  
17c, Regent Street, S.W. 1

### BAILEY'S TURNSTILES,



TURRET CLOCKS,  
PUMPS AND VALVES,  
&c., &c.

SIR W. H. BAILEY & CO. LD.  
ALBION WORKS, BARTFORD



## HOLLAND and GERMANY

**Direct Routes  
via Harwich**

**Flushing • By Day  
The Hook • By Night**

from London (Liverpool Street)  
10 a.m. and 8.30 p.m.  
Harwich (Parkeston Quay)  
11.45 a.m. and 10.15 p.m.

**Restaurant and Pullman Car  
Expresses to Quayside. Fast  
Connecting Trains from the  
Dutch Ports.**

Full information from Continental Traffic  
Manager, L.N.E.R., Liverpool St. Station,  
London, E.C.2, or Hull; 71, Regent Street,  
and 59, Piccadilly, London, W.1; Wm. H.  
Muller & Co. (London), Ltd., 66, Hay-  
market, S.W.1, and 78, Moorgate, E.C.2;  
L.N.E.R. Stations, Offices, and Tourist  
Agents.

**Zeeland Day Line  
L.N.E.R. Night Route**



## THE ORIGINAL BRAND TOINOCO

ASEPTIC PAPER HANDKERCHIEFS  
THE ACKNOWLEDGED HYGIENIC ACCESSORY  
No holiday kit complete without them. In sealed  
cartons of 50, "Silky Fibre" 2s. English Papier  
Crepon 1/3, at all chemists or,  
Dept. I.L.N., Toinoco Co.,  
55, Hatton Garden, London, E.C.

## HINDES HAIR WAVERS

Ten minutes of HINDES  
WAVERS whilst dressing  
will keep the side hair  
perfectly waved.

## ATLANTIC HOTEL YOUR HOME ABROAD NICE

with its 200 rooms and baths  
is one of the best with moderate terms.

## For cleaning Silver, Electro Plate &c. Goddard's Plate Powder

Sold everywhere 6d 1/- 2/- & 4/-

J. Goddard & Sons, Station Street, Leicester

## MARSHALL & SNELGROVES SUMMER SALE

Commences WEDNESDAY, JUNE 27, and continues until JULY 28



**MODEL COAT** in black  
satin, lined crepe-de-Chine,  
and finished with deep flounce,  
collar and cuffs of flying  
squirrel. Original Price  
50 Guineas.  
**SALE PRICE 25 Gns.**

**TWO-PIECE TEA FROCK,**  
in printed chiffon or Georg-  
ette over a silk slip, sleeveless  
frock and circular skirt; figured  
coat to wear as desired. In  
many colourings. Usual  
Price 6 1/2 Gns.  
**SALE PRICE 6 1/2 Gns.**

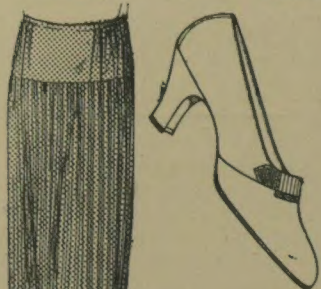
**15 FUR COATS,** one sketched  
in fine quality Persian Paw  
and Raccoon being an ex-  
ample; also in Natural Mus-  
quash, Moleskin and Fox,  
Golden Nutria, etc. Usual  
Price 69 gns.  
**SALE PRICE 49 Gns.**



**200-odd Crepe-de-Chine  
JUMPERS,** of which sketch  
is an example, in various  
colours and designs.  
**SALE PRICE 28/9**  
O.S. 32/6

**100 Fancy Knitted  
WAISTCOATS,** in a variety  
of styles. Ideal for sports  
wear. Usual  
Prices 49/6 to 94/6.  
**SALE PRICE 29/6**

**FINEST INDIAN GAUZE  
VESTS,** with fancy tops, de-  
lightfully soft and light for  
summer wear. In pink and  
white.  
**SALE PRICE 15/6**



**BEIGE KID COURT  
SHOE,** trimmed Lizard  
to tone.  
**SALE PRICE 30/-**



**Ostrich Skin Langtry  
SHOE,** L.XV. Heel.  
Usual Price 45/-  
**SALE PRICE 30/-**



**PLEATED SKIRT,**  
in artificial crepe-de-  
Chine, having the appear-  
ance of real silk.  
Black, white, navy, etc.  
Usual Price 39/6.  
**SALE PRICE 29/6**

**MILANESE JUMPER  
SUITS and DRESSES,**  
in various designs. Large  
range of shades. Sizes for  
Girls and Small Ladies.  
Original Price 5 to 7 Gns.  
**SALE PRICE 3 Gns.**

**REMNAINT DAYS THURSDAYS.** Sale Catalogue post free.

Goods cannot be sent on approval during the Sale.

**MARSHALL & SNELGROVE, Vere St. & Oxford St., London, W.1**

(Debenhams Ltd.)

## The Three Choirs Festival, 1928

GLOUCESTER MEETING.

September 2nd, 4th, 5th, 6th & 7th,

In the Cathedral and Shire Hall.

For Programmes (7d.), and all information write—

A. A. G. JONES, Secretary, Eldon Chambers, Gloucester.

## SAINT LUNAIRE (near Dinard)

The finest Sands in Brittany.

## The GRAND HOTEL

Right on the shore.

Well-known English Family Hotel.

GREAT COMFORT.

Tennis—12 Courts.

Golf—18 Holes.



## The Hay Fever Season

**MANY** sufferers get  
relief from the in-  
tense irritation of Hay  
Fever by putting a drop  
of Vapex on their hand-  
kerchiefs each morning  
so that they can inhale  
its vapour during the  
day.

All Chemists, 2/- & 3/-

THOMAS KERFOOT & Co., Ltd.

## Two Steeples

No.83 Quality Socks  
for the discriminating  
man.



FROM ALL GOOD HOSIERS

## BEST AND MOST ECONOMICAL

THIN, SOFT, STRONG & SILKY  
IN PACKETS, ROLLS, CARTONS

## NOVIO TOILET PAPER

Wholesale: Chadwick Works, Grove Park, S.E.5

## DELICIOUS FRENCH COFFEE.

## RED WHITE & BLUE

For Breakfast & after Dinner.

In making, use LESS QUANTITY, it being  
much stronger than ORDINARY COFFEE.

## KEATING'S KILLS



BUGS  
FLEAS  
MOTHS  
BEETLES

Cans 24 6d 1/-  
Large Size Tins 4/-

USE IT

to Kill Green-fly in  
Garden and Greenhouse.





A birch-fringed section of the Göta Canal.

A Voyage through

## "The Northern Fairyland"

As you glide slowly in the little white steamer up the rivers, through the narrow channels and across the great lakes that together make the 347 mile waterway known as the Göta Canal, linking Gothenburg and Stockholm, a panorama of Swedish life and scenery unrolls before you. In turn you pass the grim ruins of Bohus Castle and the foaming, roaring Falls of Trollhättan. You cross the great lake Vänern, pass through a stretch of narrow, winding canal where the fronds of the overhanging birches sweep the

upper deck of the little steamer, past peaceful little villages of red and white houses nestling in the woods, and enter the crystal clear lake Vättern. On past the castle and noble Abbey of Vadstena and the mediaeval cloister church of Vreta, across the lovely little lake Roxen and through another stretch of canal into Lake Mälaren with its thousand islands. And so, after three intensely interesting days of restful, comfortable travel through enchantingly beautiful country, you come to Stockholm, Sweden's wonderful capital.

### WRITE FOR FREE ILLUSTRATED HANDBOOK

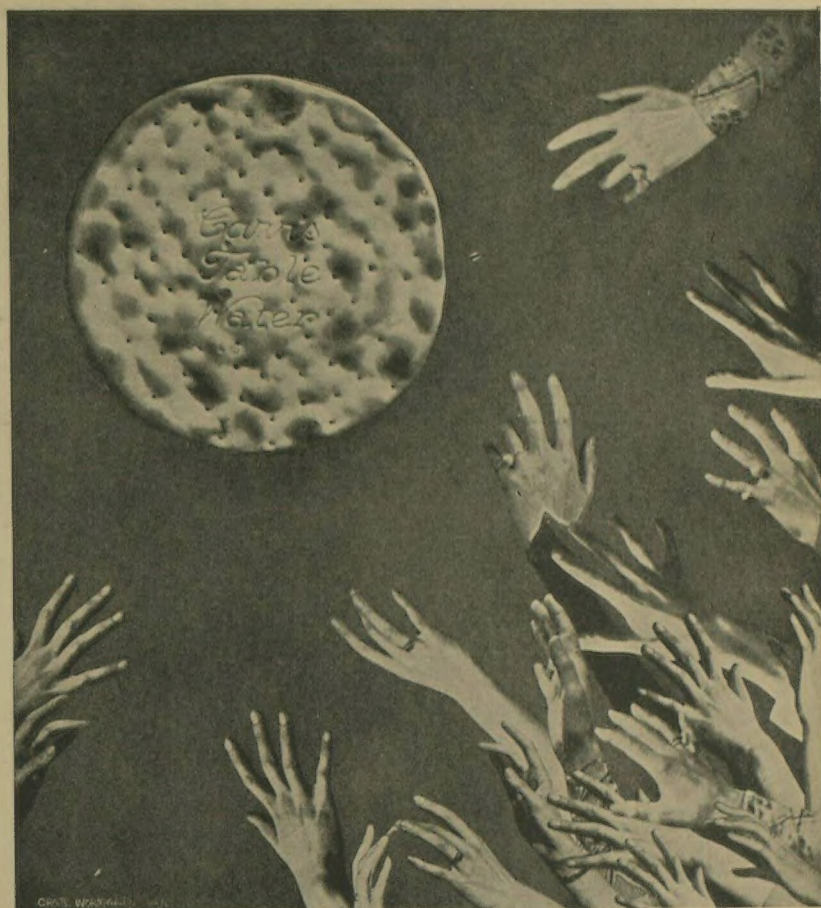
Copiously illustrated handbooks dealing with the most interesting cities and districts in Sweden will gladly be sent to you free of charge on application to

THE SWEDISH TRAVEL BUREAU, 21 J, Coventry Street, W.1  
BRITISH & NORTHERN SHIPPING AGENCY LIMITED

5 Lloyds' Avenue, E.C.3

or any of the leading Tourist Agencies.

# SWEDEN



*It is rude —*  
to stretch but one can be forgiven if it is to reach CARR'S  
**TABLE WATER BISCUITS**  
They are so good, so crisp, so thin and are made only by  
**CARR'S of CARLISLE**



THE  
**'GREYS'**  
the cigarette  
of traditional  
quality



'GREYS'  
50 for 2/6  
Big 'GREYS'  
50 for 3/6



## Always Keep Cuticura Preparations On Hand

The Soap, because of its absolute purity and emollient properties, is unsurpassed for every-day use. Assisted by Cuticura Ointment it does much to keep the skin and scalp healthy. Cuticura Shaving Stick makes shaving easy for tender-faced men. Cuticura Talcum is the ideal toilet powder.

Soap 1s., Ointment 1s. 3d. and 2s. 6d., Talcum 1s. 3d. For sample each address: F. Newbery & Sons, Ltd., 33, Banner St., London, E.C. 1.  
Cuticura Shaving Stick 1s. 3d.

Founded 1851.

Research Institute built 1910

## The Cancer Hospital

(FREE)  
FULHAM ROAD, LONDON.

AN URGENT APPEAL  
IS MADE FOR

**£150,000**

For Building Extensions, the first part of which will be Wards for Middle-Income Patients who can contribute towards their cost.

Bankers—COUTTS & CO., 440, Strand, W.C.

J. Courtney Buchanan, Secretary.

SUBSCRIPTION  
RATES  
OF  
The Illustrated  
London News

Published Weekly at 1/-	Twelve months including Double and Xmas Nos.	Six months including Double Nos.	Three months no extras.
AT HOME ..	£3 4s. od.	£1 14s. od.	15s. od.
CANADA ..	£3 1s. 8d.	£1 12s. 6d.	14s. 8d.
ELSEWHERE ABROAD ..	£3 11s. 4d.	£1 17s. 6d.	17s. od.

## ORDER FORM

TO THE PUBLISHER OF

The Illustrated London News,  
16, ESSEX STREET, STRAND,  
LONDON, W.C.2

Please send me THE ILLUSTRATED LONDON NEWS weekly for \_\_\_\_\_ months, commencing with the issue of \_\_\_\_\_ for which

I enclose \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_ 1928



**Stephenson's Floor Polish**  
is the "best of its kind."

It pays to have polished floors, and it pays to use Stephenson's Floor Polish

It is easy and quick to apply. is fresh and fragrant, labour-saving and inexpensive. It multiplies many times the life and beauty of linoleums, parquet, etc. Stephenson's gives a bright polish that stays on and wears well.

**Begin it in your home to-day.**

3d., 6d., 9d., 1/- and 1/9.

Sole Manufacturers:  
STEPHENSON BROTHERS, Ltd.,  
Bradford.





*Don't look  
for a  
Corkscrew!*

From now onwards  
**BUCHANAN'S**  
**"BLACK & WHITE"**  
**SCOTCH WHISKY**

(WORLD RENOWNED FOR AGE AND QUALITY)

will be sealed with the  
lever cap here illustrated

*This new fitment facilitates  
opening and re-sealing, and  
is the most perfect fitment  
on the market.*

